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Libel.

EDITOR NEW YORK MIRROR:

In view of the fact that during the past three or four years many prominent actors, actresses, managers and people more or less closely connected with the dramatic profession have been the victims of a systematic course of scurrilous abuse through the medium of a certain weekly paper ostensibly published in the interests of that profession, and in view of the fact that these people so unwarrantably abused have heretofore been unable to obtain redress in the punishment of the men who have been directly making money by the manufacture of dramatic scandals and libels, it may be well to bring to the notice of professional people the comprehensive character of the law of libel as exemplified by decisions of courts of known authority and last resort, especially in regard to persons who are or may be liable for publishing or circulating a libel and the extent of such liability. The law on the subject is clearly set forth as follows, and its perusal will enable actors, actresses, managers and others connected to see at once how to arrive at a swift and effective remedy.

The leading case upon the question of the criminal liability of one who is instrumental in publishing a libel—that is, in communicating it to any one except the person libeled—is to be found in 5 Buneris, an English report of the last century (Rex vs. Almon), a case tried before Lord Mansfield, aided by other justices, and a jury, in 1770, although in that case reference is made by one of the justices, Aston, to a case of much earlier date (Rex vs. Mutt, tried in 1728), and reported in 1 Barnardiston, 306, which, however, never reached a judgment, as the jury, owing to the extenuating circumstances shown upon the trial, refused to find a verdict of guilty, notwithstanding the views of the Court that tried the case.

The stringency of the law of libel in its criminal phase is shown by reciting the facts as they appear in the different cases, and the application of the law to them, as laid down by able judges.

In Rex vs. Almon it appeared that a man named Miller was the real publisher of a pamphlet called "The Museum," which contained the libel, but that he advertised and published it as printed for the defendant, Almon, without that gentleman's knowledge or consent; that some 300 copies were sent to Almon's shop, of which some sixty seven were sold by a servant, also without the knowledge or consent of Almon; that as soon as he saw his name printed upon the pamphlet he immediately dispatched a note to Miller expressing his disapprobation and dissatisfaction at what he had done, ordered the further sale of the libel discontinued, and the unsold copies to be carried into his (Almon's) garret, where they remained until he found an opportunity of returning them to Miller, which was done before trial. The above facts appeared by affidavit upon motion for a new trial. On the trial it was simply shown that the pamphlet containing the libel was purchased at Almon's from some one acting in the shop at the time, although it was not further proven that the person so acting was in the employ of Almon in any capacity, whatever. After the jury had been out about two hours one of them doubted "whether the bare proof of the sale in Almon's shop, without any proof of privity, knowledge, consent, approbation, or *malus animus* in Almon himself, was sufficient in law to convict him criminally of publishing a libel," and requested further instruction from the Court upon that point.

As the answer of Lord Mansfield, speaking for the Court, to such request might be considered as the common law of this country to-day upon that question, I will give it in the language of the report:

Lord Mansfield said and repeated that Mr. Mackworth (the juror) had understood him perfectly right, and he was very glad to find that there was no doubt of what he had said. The substance of it was that, in point of law, the buying of a pamphlet in the public, open shop of a known professed bookseller and publisher of pamphlets of a person acting in the shop prima facie is evidence of a publishing by the master himself; but that it is liable to be contradicted when the fact will bear it by contrary evidence tending to exculpate the master and to show that he was not privy nor assenting to it nor encouraging it. Mr. Mackworth's doubt seemed to be whether the evidence was sufficient to convict the defendant, if he believed it to be true, and in this sense I answered it. Prima facie it is good, and remains so till answered. If it is believed and remains unanswered, it becomes conclusive, etc.

It would seem from the report that the case had not been well tried on behalf of the defendant, as there appears to have been no effort made at the trial to introduce in evidence, either in defense or in mitigation of punishment, the facts as they actually existed, and the attention of the Court was first called to them by affidavit, upon motion for a new trial, as already stated; but, as the Court's attention was called to them, it may be interesting to know its opinion of their value as a defense.

(I do not wish to be understood as intimating that matter which might be used successfully as a defense at the trial of a case, if known and available at the time, can with like success be urged as grounds for a new trial without showing sound reasons for not producing it when needed at the trial. Hence in this case the Court might have regarded the facts set up in the affidavit as a good defense to the charge had they been offered upon the trial of the case, although not sufficient grounds for a new trial when, as in this case, no explanation was given for defendant's failure to offer them in evidence at the proper time.)

The court were of opinion that none of the matters urged on behalf of the defendant, nor all of them added together, were reasons for granting a new trial, whatever weight they might have had in extenuation of the offense, and in consequence lessening the punishment.

As no allusion is made by the court to defendant's failure to offer the facts in evidence on the trial as a defense to the charge, perhaps the conclusion we are best warranted in drawing from the whole case is, that if the matters set up in the affidavit had been proven in apt time they would only have served in mitigating the offense and not as forming an answer to the charge. This view seems also warranted by the fact that reference was made, with approval, by Justice Aston to Rex vs. Mutt, supra, where, under circumstances even more extenuating (the defendant, a woman, having been bedridden for more than a year prior to the sale of the libel in her shop, by a servant, entirely without her knowledge or consent, she living more than a mile from her place of business), the court held the defendant guilty in law, though the jury refused to find a verdict to that effect, as already stated, and the prosecuting attorney withdrew a juror, and the case ended without the woman being acquitted or convicted.

If the view I have suggested of Rex vs. Almon be correct, then we have in this case the precedent for those that followed, where the rule here laid down was enforced under such circumstances and so often as to call for legislative interference, which was granted by Parliament in 6 and 7 Vic. I am aware that this construction of Rex vs. Almon has been ably denied, and the doctrine maintained that it is authority for the view contended for in other cases—viz: that facts as they existed in Almon's case may be given in defense of a criminal charge, and, if proven, would be sufficient. (See Rex vs. Gautch et al., 1st, M. and M., 433, where the circumstances, so far as Gautch was concerned, would seem to exonerate him, if anything but death would, and where the injustice of the rule here laid down was most forcibly presented to the Court by Gautche's counsel, who contended that the rule in Rex vs. Almon had not been followed in the later cases.) Yet he contended unsuccessfully, so far as obtaining a different construction, his client, however, being discharged on his own recognizance, while the rule was upheld.

The rule thus laid down in Almon's case, construed as I have suggested it might be, continued to be the common law of England until modified by statute, as I have already stated; and as the common law of that country is the basis of the "common law" of this country, in many States made so by statute, although in our State of Illinois the statutory common law does not cover the period during which the decisions referred to were rendered, the courts of this country, where the common law prevails, would find full warrant and authority in it for rendering decisions such as these referred to, did public policy require it. If, however, the construction of Rex vs. Almon, as contended for by counsel in Rex vs. Gautch, should meet the approval of our own courts, as it undoubtedly would—for the Supreme Court of Massachusetts in a quite recent case (Commonwealth vs. Morgan, 107 Mass., Page 199), decided in 1871 in accordance with the views urged by counsel in Gautche's case—and regarded the act of 6th and 7th Vict., modifying the later decisions, as really restraining the common law to its original purity as laid down by Lord Mansfield in the decision referred to, so far as it related to the publication of a libel.

Whatever may be the true construction of Rex vs. Almon, there is no court in this country, so far as I can learn, that has ever adopted the rigorous construction placed upon it in the cases that followed in the later English courts, though some of them, upon the same ground, relied upon by the English courts—public policy—have sustained principles quite as nearly allied to it as the ends of justice would seem to require. Taken al together, it may be said that the law in this country, certainly in this State, concerning the criminal liability of one who publishes a libel, is certainly no more charitable than the law as it is at present in England, under the statute mentioned, with a possibility of its being more harshly administered in States controlled by the common law. That portion of the statute referred to is as follows:

Whenever, upon the trial of an indictment or information for the publication of a libel, under the plea of not guilty, evidence shall have been given which shall establish a presumptive case of publication against the defendant, by the act of any other person by his authority, it shall be competent for such defendant to prove such publication was made without his authority, consent or knowledge, and that the said publication did not arise from want of due care or caution on his part.

This would seem to place the law of libel, so far as publication is concerned, upon a foundation so rational that it should meet the approval of every court administering criminal law, and in the States where common law prevails it will probably be treated simply as declaratory of such law.

The offense of criminal libel bears a close analogy to those misdemeanors created by statute, where certain acts are punished as criminal offenses, though no criminal intent exists in their commission, or is required to be proven, and for this reason it has been deemed an anomaly in criminal jurisprudence, though it is really no more so than any of the offenses alluded to, as the law governing it rests upon the same foundation, viz.: public policy.

Criminal prosecution and conviction does not merge the civil remedy (unless possibly to the extent of vindictive damages.) Hence, a person publishing a libel may be indicted, tried and convicted for so doing, and at the same time the party libeled may proceed against him in civil action and recover the damages actually suffered; and when we remember that the ease with which a person may commit the offense of publishing a libel is such that he becomes guilty before he is aware of it, we shall realize that it is about as safe to meddle with nitro-glycerine as to have any communication with libelous matter. True, one may read it, or hear it read—he may even laugh at it—but even if he repeats it or carries it to another he is liable, a judge in an early case going so far as to say, "that if a servant carries a libel for his master he certainly is answerable for what he does, though he cannot so much as read or write" (1st Barnardisten, 306), though a more rational rule would probably be followed to-day, and his guilt or innocence be determined by his knowledge of what he was doing.

In view of the extreme danger of handling or dealing in libelous matter, it might be well to inquire in what such matter consists, and in the answer the publisher or newsvender will find little comfort, for in the application of the definition of libel courts seem to have taken a very comprehensive view of what is meant by the term for the protection of character, as the following citation will show: "Why should T. be surprised at anything Mrs. W. does? If she chooses to entertain B. (the prosecutor), she does what very few will do; and she is of course at liberty to follow the bent of her own inclining by inviting all infatuated foreigners who crowd our streets to her table if she sees fit" (Gregory v. R. 15th Q. B., 957), held indictable words. So also it is indictable to injure the reputation of any person by exposing him to insult, hatred, contempt, or ridicule, or to assist in a publication which may impute incapacity or dishonor to a person in his or her trade or profession. Indeed, if the law of libel was rigidly enforced against the circulators of certain publications that now live they would either change their character almost enough to lose their identity or cease to exist altogether.

In criminal cases the law has been so changed that a defendant may now give in evidence the truth of the libel, and that he was actuated by proper motives in dealing with it, in his defense, thus changing the old rule that "the greater the libel, if true even, the greater the offense of proclaiming it."

To sum the matter up in this one particular concerning the law of libel, it may be said that where a person, a newsvender, for instance, publishes a libel through one of his servants (I take the "kindest" case possible), a case is made out against him, criminally, by simply showing that the libel was purchased at his place of business, and reading it to the jury. This will call upon him, even under the most charitable construction of the law, to show that the publication was made without his knowledge, authority or consent, and in spite of due care and caution upon his part; or he may show that the libel was true and his motive in publishing it proper. Questions to be submitted to a jury, and presenting elements of danger that no prudent business man would care to encounter, as a jury would be very likely to convict him if he insisted in handling a publication that dealt in libels after his attention had been called to the fact; and especially would this be true if the publication was notorious in such respect. If to this element of danger be added his civil liability for actual damages, at least, from which I know of no escape except by proving the truth of the libel and the possible liability for exemplary damages, it will be seen that even an "innocent" publisher of a libel has a rather dangerous road to travel.

W. A. SHERIDAN.

CHICAGO, Feb. 15, 1881.

Sermons From Shakespeare.

NO. IX.—RETROSPECTION.

ÆGEON.—Though now this grained face of mine be hid in sap-consuming Winter's drizzled snow, and all the conduits of my blood froze up, yet hath my night of life some memory, my wasting lamps some fading glimmer left, my dull deaf ears a little use to hear.—COMEDY OF ERRORS, Act 5, Scene 1.

Few of Shakespeare's plays are as little read as the Comedy of Errors by the mass of readers. The pranks of the Dromios, the confusion of the two Antipholus, the indignation of the devoted Adriana, the peace-making endeavors of the more trusting Luciana, the ire of the goldsmith Angelo, and lastly the pathetic, poetical lamenting of the aged Ægeon, are not as familiar to the multitude as their interest and peculiar charms deserve. Of late, however, the interest in the play has been revived by its renewed popularity as an acting play, when properly condensed and shorn of its few objectionable features.

The play as a play shows light and shade in its characters to a marked degree, and the mind finds the relief of strong contrast in noting the minor chords of sentiment running like a strain of music through the words of this aged father searching for his wife and sons, as opposed to the gayer major chords of the music of the merry dromio's speech. How admirably the immortal bard understood the advisability of varying his melodies, lest the reader tire of one strain.

And here we would digress to speak a word in reference to Shakespeare as being the author of his own works. Many learned discussions on this question have occupied the attention of scholars. We trust we are not presuming if we venture to assert that these learned debators might find a far better way of spending their valuable time. It is a question that can never be settled, and about as useful to the world at large, even if it could be settled, as that other question, "What is the difference between tweedle-dum and tweedle-dee?" Some one has written a book with the conundrum like title, "Is Life worth Living?" We confess we have not read this quizzical volume, as the title brought to our minds involuntarily the T. D. query. Whether *life is*, or is not worth living, we are here to live out our allotted time, placed in a world full of bright possibilities to the truly earnest man and woman. And it is perfectly consistent to believe that, having been placed here by a wise Creator, it was done with an object beyond our present vision. Life is a school; our teachers age and experience, our education life's best fruition. Let us then change the query to an assertion, "*Life is worth our best living.*"

So this question, "Did Shakespeare write his plays?" is as idle as the former queries of life and the tweedle-dum. Some one wrote them. They did not shape themselves from chaos, spring from the type-room and printing press, into life and shape. If it was Shakespeare or Bacon, or some obscure Brown, Smith or Thompson, what boots it? There these plays stand to-day, an undying monument to the mighty intellect of the author. We believe that author to have been Shakespeare, and having waded through much learned fog, we do not see the slightest reason to doubt such being the case.

The key-note to our text is the word "memory;" but it is here used in the sense of *retrospection*. We heard the words first uttered by a "strolling player;" and we use this soubriquet with no atom of disrespect, but rather in its truly quaint significance, of an artist wandering about chanting his melodies, like the troubadours of the past age of chivalry. The words fell on the ear with a sad suggestion, as of one whom, to quote from Owen Meredith, had in his troubled life "heard the music, and yet missed the tune." With all the illusions of the stage in our mind, we still could not resist the conviction that here was really an aged man who had suffered and was broken in the struggle, in mind and spirit. The words having in them so much of purely oratorical effect, with so little room in the presentation of the character for action, aided us in our absorbed attention to each word as it fell from the lips of the actor. The description of age, "this grained face of mine," was so true of his make-up of an old man whose wrinkled face was grained thus, "by sap-consuming winter's drizzled snow," that it seemed not acting, but reality. We can imagine how the old, especially the disappointed, heart-weary man or woman, in their "night of life," cherish a "memory" of former joys, triumphs, successes.

A very old lady, whose hair was snowy, "whose wasting lamps" had little "glimmer left," was once seated in a chair of state in the corner of the room, at her granddaughter's party on the occasion of her twenty-first birthday. There she sat, receiving the almost reverent homage of the merry guests. We all felt that this beautiful old lady, arrayed in her soft black satin and yellow laces, her hands encased in dainty lace mitts, and her whole appearance so truly refined and white and delicate, looking like a picture by some celebrated artist of an old Duchess, so aristocratic was she, that here was one who could not see many more birthdays of her grandchildren and whose joy mainly consisted in retrospection, for she had been a great belle in her youth. The old ball dresses stowed away in cedar chests in the family garret all bore witness to this, even had the dear old lady kept quiet, which she did not, but loved to dwell on the balls and beaux when "she was a girl." And how like the dresses were the garments of to-day, which in time's steady revolution has come again, to the older fashions. There the old lady sat, watching the revelers with gracious pleasure. Finally it was proposed to dance an old-fashioned Virginia reel, in which the few elders present might all join. Grandma's feet were keeping time from under her satin gown and her face was flushed with excitement. She gladly consented to join the dance. But alas! when she arose to do so, scorning our proffered aid, a twinge of rheumatism warned her that her bones were no longer young. It was positively delicious to notice her pathetic, proud tact. "I think, girls," she said, "I really think I won't dance this time, for I'm very tired, and young ladies nowadays can't dance as we used to." Dear old lady! As if we were unaware of the fact that it was rheumatism, not modern dancing, that was at fault. Thinking we might live to be old and rheumatic, we declined to join the dancers as a mark of respect, and sat down on a footstool at the old dame's feet and listened to her retrospections.

How her eyes sparkled as she lived in memory those days. Going back still farther adown the ball rooms of her youth, she described her first party. "I was a little girl, my dear, and Lafayette was on a visit to this city. A grand reception and ball was held in his honor, attended by the wealth and youth and beauty of the day. I was very young and don't remember much but one little circumstance. I was held up for Lafayette to see and to speak to, and so as a dance was forming, he said: "Here, my little maid, I'll dance with you." Yes, he chose me from all the rest, and I danced with Lafayette, and he kissed me and gave me a rose from his boquet. I've got it yet—a crumbling yellow mite, laid away in cotton among many old treasures." The old lady had risen in her enthusiasm, and, forgetting the rheumatism, balanced on the carpet in front of her chair. "Yes," she said, "they may all dance with whom they like, they can't get ahead of me, for I danced with Lafayette." Dear, tender, proud old belle, thy form was buried under the last December snows, and placed within the withered hand by one of the loving grand-daughters, we espied the tiny yellow rose given to her by Lafayette when she "danced" with him on that dimly distant evening.

And while we listened to the strolling player, this little memory came to us of one of the joys of retrospection. The actor, however, was not an aged man. Nor had sorrow broken his spirit. No, he was a young, intelligent, though humble player as yet, and his charm of speech lay in his mimetic powers, as well as his mental grasp of the subtle beauty of the text.

Retrospection is filled with pride and pleasure to nearly all classes of people. No matter how sad one's life has been, some gladness has found its way amidst the gloom. Let us strive to remember the former, and by so doing lighten the latter.

To the aged actor retrospection means volumes of adventure. "I played with such and such an one" are subjects of pride to him or her. Perhaps he cherishes a scrap-book, with names of men and women distinguished by fame, who are now either retired from public life or gathered with a silent band beyond life's footlights forever. The curtain for them has rung down for the last time, and the words of the tag for the last time been spoken. On the mimic stage, at least, an echo faintly lingers, the burden of which is "Oblivion." They live in our hearts though, the merry player folk, and their battles; would that all battles were as good in purpose; and their triumphs, their merry gibes and serious homilies are fresh to our ears, through retrospection.

The stage meant hard labor to the player of the past. We are not of the army of croakers who deem that the present day boasts of no such ability as the past. In proof of this, our ability, one reads scores of names of the very cleverest men and women on the stage who have graduated from the ranks of our best society, proving, practically, that culture and industry is bound to win. Yet it is none the less true that the field of artistic work is circumscribed at present. In the so-called "palmy days of the drama" the actor was too crowded with study no doubt, yet from the variety and superabundance of his labor he gleaned his mastery of the art, as he cannot do, at least in this country, to-day. However much our pride may wince, we cannot honestly deny that England, France, Italy and Germany outrank us in the matter of schools of dramatic art. A day will surely dawn when the dramatic profession will be fully awake to this fact, and when we shall boast of more finished methods in America than we have at present. In the meantime it behooves every member of the profession to do his or her utmost, be it ever so humble, towards this desired end, and avoid engaging in abstruse schemes, though it be even the erecting of monuments to erratic poets.

The benefits of the French schools of art are self-evident to any fair-minded person who has observed the correctness in detail of even the most humble French artist, who, if he plays a servant, *is, for the time*, one in his bearing.

We have not seen Madame Bernhardt, and while not desiring, because incapable, to criticize, we believe that all agree as to her finished methods. Nor do we think it fair to compare her with Miss Morris. Both must suffer by this comparison. Miss Morris possesses genius; this is undeniable. Madame Bernhardt, whether she be the possessor of genius or not, is certainly the possessor of stupendous art culture. And we are sure Miss Morris herself would rejoice if she had learned her artistic expression in so admirable a school as our French visitor. The retrospections of Miss Morris, as also of our other bright "stars" of to-day, must surely contain regret at cramped opportunity for the best education in the drama. But we referred to this merely as incidental to retrospections of the actor in general. The walls of that much desired school of art may rise, perchance, above the sods which mark the grave of the humble preacher. Yet we urge its advantages none the less, having keenly felt the want of its existence.

The retrospections of Mr. Vandenhoff, the scholarly actor and cultivated gentleman, must have much of pride. We select his name because it occurs to us that he supported the celebrated Miss Cushman on the occasion of her farewell to the stage, which proved her farewell to life as well. On the only occasion we ever saw Miss Cushman—that of her performance of Lady Macbeth at Booth's Theatre—Mr. Vandenhoff played Macbeth. The two parts as interpreted by these scholarly people possessed the ring of the perfect music, with not a faint discord to mar the graceful tune.

When Mr. Vandenhoff, pausing from his professional labors, favors us with afternoon readings we always go, if possible, and gladly observe assembled there the intellect, the wealth, the cultivation of the metropolis. Whether he reads Dickens or Shakespeare, his charming method, the result of long years of labor, is apparent. The different tones of voice are like a play by a full company, needing only scenes to render the illusion complete. With fine dramatic instinct he grasps the telling incidents of Dickens, and never fails to make each "point." We do not know Mr. Vandenhoff personally, and yet we do know him familiarly, though this is a seeming contradiction; for we have been with him in spirit, we have laughed and cried in sympathy, and we modestly desire to let him know that he has touched a chord in our hearts which now vibrates again, as we pay this tribute to one of our most honored and cultivated players of the old school. And, in conclusion, it behooves every actor to make his labor so clean and pure and elevating that all his retrospections may be of honest pride in his art, and that his "night of life" may be filled with grandest memories!

ANNIE WAKEMAN.

DRAMA IN THE STATES.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: Des Moines, O., 3; Omaha, Neb., 4; Lincoln, 5; St. Joseph, Mo., 7, 8; Leavenworth, Kan., 9; Kansas City, Mo., 10, 11, 12; St. Louis, 13, one week.

ARABIAN NIGHT COMB.: Aurora, Ill., 3; Rockford, 4; Streator, 5; Dixon, 7; Sterling, 8; Rochelle, 9; Rockford, 10; Harvard, 11; Beloit, Miss., 12; Portage, 14; Madison, 15; Eau Claire, 16; Milwaukee, Minn., 17; Minneapolis, 18, 19; St. Paul, 21, 22.

AROUND THE WORLD IN EIGHTY DAYS (Martini's Aggregation): Trenton, N. J., 7; Norristown, 8; Easton, Pa., 10; Wilkesbarre, 11; Scranton, 12; Pittston, 14; Reading, 15; Columbia, 16; Harrisburg, 17; Lancaster, 18; Wilmington, 19; Baltimore, 21, one week.

ALICE OATES: Bloomington, Ills., 3; Peoria, 4, 5; Keokuk, Ia., 7, 8.

ARLINGTON'S MINSTRELS: Raleigh, N. C., 3; Greensboro, 4; Danville, 5; Charlotte, 7; Greenville, 8; Savannah, Ga., 9, 10; Macon, 11; Columbus, O., 12; Montgomery, Ala., 14; Selma, 15; Meridian, 16; Jackson, Miss., 17; Vicksburg, 18; Baton Rouge, La., New Orleans, 21, one week.

BAKER AND FARRON: Dayton, O., 3; Terre Haute, Ind., 4; Springfield, Ill., 5; St. Louis, Mo., 7, week; Memphis, Tenn., 14, week.

B., W., P. & W.'s MINSTRELS: Newark, N. J., 3; Paterson, 4.

BANKER'S DAUGHTER: Brooklyn, 28, week.

BARTLEY CAMPBELL'S GERALDINE: New England circuit at present, and Philadelphia to follow.

BARTLEY CAMPBELL'S GALLEY SLAVE: Pawtucket, R. I., 3; New Bedford, Mass., 4; Fall River, 4; Boston 7, week.

BUFFALO BILL: Indianapolis, Ind., 7, 8; Vincennes, 9; Evansville, 10; Nashville, Tenn., 11, 12; Louisville, Ky., 14, 15; Dayton, O., 16; Springfield, 17; Columbia, 18; Columbus, 19.

CHARLOTTE THOMPSON: Toledo, O., 3, 4, 5.

C. L. DAVIS: In the Pennsylvania Circuit.

DONALDI CONCERT CO.: Fort Wayne, Ind., 3; Indianapolis, 4, 5.

DEACON CRANKETT: Brooklyn Theatre, 28, week; Danbury, Conn., 9; New Haven, 11, 12; Middletown, 14; Waterbury, 15.

DALY'S NEEDLES AND PINS: Philadelphia, Pa., 28, week; Albany, N. Y., March 7, 8, 9; Utica, 10; Syracuse, 11, 12.

DENMAN THOMPSON: N. Y. City, 28, two weeks.

DENGREMONT CONCERT CO.: Baltimore, Md., 8, 10; Washington, D. C., 9, 12; Syracuse, N. Y., 14; Rochester, 15; Buffalo, 16; Cleveland, O., 18, 19.

DUPREZ & BENEDICT'S MINSTRELS: Springfield, O., 3; London, 4; Urbana, 5; Kenton, 7; Bellefontaine, 8; Sidney, 9; Troy, 10; Tippecanoe, 11; Greenville, 12; Union City, 14; Muncie, 15; Winchester, 16.

ELEANOR CALHOUN: Eufaula, Ala., 3; Columbus, Ga., 4, 5; Montgomery, Ala., 7, 8; Atlanta, Ga., 9, 10, 11.

EMMA ABBOTT OPERA CO.: Bridgeport, Conn., 3; New Haven, 4, 5; Meriden, 7; Springfield, Mass., 8; Wooster, 9; Salem, 10; Lynn, 11; Boston, 12.

FRANK MAYO: Salem, Mass., 3; Nashua, N. H., 4; Manchester, 5; Chelsea, Mass., 7; Portland, Me., 8, 9; Bangor, 10; Augusta, 11; Lewiston, 12; Gloucester, Mass., 19.

FANNY DAVENPORT: Jackson, 3; E. Saginaw, 4; Bay City, 5; Detroit, 7, 8, 9; Ann Arbor, 10; Grand Rapids, 11; Kalamazoo, 12; Haverly's, Chicago, 14, week.

FORBES DRAMATIC CO.: Galena, 2, 3; Dubuque, Ia., 4, 5.

FUN ON THE BRISTOL: Washington, 28 to March 5.

FLORENCE HERBERT COMB.: Muskatine, Ia., 28, week; Washington, Ill., March 7, Fairfield, 10, 11, 12; Burlington, Ia., 14, week; Keokuk, 21, week; Quincy, Ill., 28, week.

FORGET-ME-NOT (Genevieve Ward): Philadelphia, 21, two weeks; Washington, March 7, one week.

FREDERICK PAULDING: Bowling Green, Ky., 3; Frankfort, 4; Lexington, 5; Detroit, one week.

FORD'S OPERA CO.: Springfield, Mass., 3; Providence, R. I., 2, 5; Hartford, Conn., 7; Waterbury, 8; New Haven, 9; Hartford, 10; Meriden, 11; Bridgeport, 12.

GOODWIN'S FROLIQUES: New York, 21, three weeks.

GILMORE & MIACO'S HUMPTY DUMPTY CO.: Lincoln, Neb., 3; Omaha, 4, 5; Council Bluffs, Ia., 7; Atlantic, 8; Des Moines, 9, 10; Marshalltown, 11; Cedar Rapids, 12; Clinton, 14; Dubuque, 15, 16; Freeport, Ill., 17; Rockford, 18; Dixon, 19.

HAVERLY'S MASTODON MINSTRELS: Buffalo, 3, 4, 5; Toronto, Ont., 7, 8; Kingston, 9; Ottawa, Can., 10; Montreal, 11, 12; Burlington, Vt., 14; Manchester, N. H., 15; Portland, Me., 16; Portsmouth, N. H., 17; Gloucester, 18; Lawrence, 19.

HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Philadelphia, Pa., 28, week.

HAZEL KIRKE COMB.: Cleveland, O., 28, week; Wheeling, W. Va., March 7; Zanesville, O., 8; Chillicothe, 9, Columbus, 10; Springfield, 11; Dayton, 12.

HAVERLY'S COLORED MINSTRELS: Troy, N. Y., 3; Utica, 4; Syracuse, 5; Rochester, 7; Buffalo, 8; Erie, Pa., 9; Bradford, 10; Oil City, 11; Youngstown, O., 12; Wheeling, W. Va., 14; Janesville, O., 15; Columbus, 16; Dayton, 17; Indianapolis, 18, 19.

HAROLD WARREN'S GUV'NOR CO.: Easton, Pa., 3; Allentown, 4; Lebanon, 5; Lancaster, 7; Shenandoah, 8; Ashland, 9; Shamokin, 10; Reading, 11, 12.

HYER SISTERS' COMB.: Greencastle, Ind., 3; Terre Haute, 4; Galion, O., 5.

HERRMANN: New Orleans, La., 28, week; Memphis, Tenn., 7, week; St. Louis, Mo., 14, week.

HERNE'S HEARTS OF OAK: Cincinnati, O., 7, week; Columbus, 14, 15, 16; Wheeling, W. Va., 17, 18, 19; Pittsburg, Pa., 21, week.

HOEY AND HARDIE'S CHILD OF STATE CO.: Dayton, O., 4, 5; Louisville, Ky., 7, 8, 9, 10; Frankfort, 11; Lexington, 12; Terre Haute 14; Lafayette, 15; Indianapolis, 16, 17, 18, 19; St. Louis, 20, week.

HILL'S ALL THE RAGE: Chelsea, Mass., 3; Marblehead, 4; Salem 5; Nashau, N. H., 8; Concord, 9; Manchester, 10; Portland, Me., 11, 12.

HI HENRY'S PREMIUM MINSTRELS: Port Jervis, N. Y., 3; Middletown, 4; Paterson, N. J., 5; Yonkers, N. Y., 7.

HARRY WEBBER NIP AND TUCK CO.: Cleveland, O., 3, 4, 5; Chicago, Ill., 7.

HELEN COLEMAN'S WIDOW BEDOTT CO.: Medina, N. Y., 3; Albion, 4; Batavia, 5; Le Roy, 7; Brockport, 8; Lockport, 9; Toronto, Can., 10, 11, 12.

JANAUSCHEK: Erie, Pa., 3; Bradford, 4, 5; New York (Booth's), 7, two weeks.

JULIA A. HUNT COMB.: Clarksville, Tenn., 3, 4, 5; Paducah, Ky., 7, week; Owensboro, 14, week.

J. K. EMMETT: Indianapolis, 3, 4, 5; Pittsburg, 7, week.

JOSEPH JEFFERSON: Memphis, Tenn., 3, 4, 5; St. Louis, Mo., 7, week, closes season.

JOHN MCCULLOUGH: Galveston, Texas, 28, week.

JOLLITIES COMB.: Pawtucket, R. I., 3; Providence, 4, 5; Albany, N. Y., 18, 19; Troy, 21, 22, 23, 24.

JAY SIMMS COMB.: Princeton, March 7, week.

KATE CLAXTON: New Orleans, 27, week.

LOTTA: St. Louis, 21, two weeks; Chicago, 7, two weeks.

LAWRENCE BARRETT: Columbus, Ga., 3; Atlanta, 4, 5; Washington, 7, week; New York, 14, two weeks.

LEAVITT'S BURLESQUE OPERA CO.: Canton, O., 3; Akron, 4; Youngstown, 5; Cleveland, 7, week.

MINNIE PALMER'S GAIETY COMB.: Keokuk, Ia., 3, 4; Quincy, Ill., 5; Hannibal, Mo., 7; Mobile, Ala., 8.

MCINTYRE AND HEATH'S SOUTHERN MINSTRELS: Texarkana, Tex., 3; Paris, Ky., 4; Arkadelphia, Ark., 5; Hot Springs, 7, 8; Little Rock, 9, 10; Memphis, Tenn., 11, 12.

MARY ANDERSON: Petersburg, Va., 3; Norfolk, 4, 5; Charleston, S. C., 7, 8; Savannah, Ga., 9, 10; Augusta, 11; Macon, 12.

MILES' JUVENILE OPERA CO.: Selma, Ala., 7; Eufaula, 8, 9; Cuthbert, Ga., 10; Albany, 11; Americus, 12; Milledgville, 14; Athens, 15, 16; Augusta, 17; Savannah, 18, 19; Charleston, S. C., 21, 22.

MADAME RENTZ'S MINSTRELS: Cumberland, Md., March 3.

MINER-ROONEY COMB: Hudson, N. Y., March 3; Albany, 4; Troy, 5.

MCGIBENEY FAMILY: De Ruyter, N. Y., March 3; Homer, 4; Cortland, 5; Tully, 7; Chittenango, 8; Jordan, 9; Syracuse, 10, 11; Auburn, 12; Skaneatles, 14; Camillus, 15; Marcellus, 16; Moravia, 17; Newark, 18; Rochester, 19, 21, 22.

MITCHELL'S PLEASURE PARTY: New Jersey and New England towns till March 14. Park Theatre, Boston, to follow; New York, 21, week.

MARY ANDERSON: Petersburg, Va., March 3; Norfolk, 4, 5; Charlestown, S. C., 7, 8; Savannah, Ga., 9, 10; Augusta, 11; Macon, 12; Atlanta, 14, 15; Columbus, 16; Montgomery, 17.

MILTON NOBLES: Jackson, Miss., March 2; Meridian, 3.

MCKEE RANKIN (Danites): Park Theatre, Boston, 21, two weeks; Buffalo, 7, one week.

MAGGIE MITCHELL: Iowa City, Ia., March 2; Ceder Rapids, 4; Dubuque, 5; Minneapolis, Minn., 7; St. Paul, 10, 11, 12; Sioux City, Ia., 14; Council Bluffs, 15; Omaha, 16; Lincoln, 17; St. Joe, Mo., 18, 19.

MY PARTNER (Aldrich and Parsloe): Chicago, 28 to March 13; Peoria, Ill., March 4.

MR. AND MRS. GEORGE S. KNIGHT: Akron, O., 3; Canton, 4; Youngstown, 5; Oil City, Pa., 8; Bradford, 9; Corry, 10; Titusville, 12; Meadville, 14; Sharon, 15; Newcastle, 16.

MAHN'S COMIC OPERA CO.: Rochester, 3, 4, 5; New York, 7, week.

MRS. SCOTT-SIDDONS: Baltimore, 28, week; Philadelphia, March 7.

M. B. CURTIS' SAM'L OF POSEN: Montgomery, Ala., 3; Mobile, 4, 5; New Orleans, 7, one week.

NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Chicago, 28, week.

OLIVER DOUD BYRON: St. Louis, 28, week; Decatur, Ill., 7; Bloomington, 8; Jacksonville, 9; Springfield, 10, 11; Terre Haute, 12; Cincinnati, 14, week.

PIERCY'S LEGION OF HONOR COMB. New York, 28, two weeks.

ROBSON AND CRANE: Cleveland, 28, week; Rochester, N. Y., March 7, 8; Syracuse, 8; Holyoke, Mass., 10; Providence, R. I., 11, 12; Portland, Me., 14, 15; Waltham, Mass., 16; Hartford, Conn., 17; New Haven, 18; Newark, N. J., 19; Brooklyn, 21, week.

RENTZ-SANTLEY CO.: Pittsburg, 21, week; Baltimore, 28, week; Brooklyn, March 7, week.

R. E. J. MILES' REVELERS: Bloomington, Ill., 3; Peoria, 4, 5; Keokuk, Ia., 7, 8.

STRAKOSCH AND HESS GRAND OPERA CO.: New York, 28, two weeks.

SOLDENE COMIC OPERA CO.: Kansas City, Mo., 28, week.

SNELBAKER'S MAJESTICS: Boston, 28, week; Portland, Me., March 7; Bangor, 8; Lewiston, 9; Biddeford, 10; Haverhill, Mass., 11; Lawrence, 12.

SALVINI: Indianapolis, Ind., 9 and 10; Louisville, Ky., 11 and 12; St. Louis, Mo., 14, week; New Orleans, 21, two weeks.

SOL SMITH RUSSELL: Paterson, N. J., 3; Newark, 4 and 5; Philadelphia, 7, week; Easton, 14; South Norwalk, Conn., 15; Danbury, 16; New Haven, 17; Waterbury, 18; Meriden, 19; Hartford, 21.

TONY DENIER'S HUMPTY DUMPTY: Lynchburg, Va., 3; Staunton, 4; Annapolis, Md., 5; Baltimore, 7, week; Wilmington, Pa., 14; Norristown, 15; Lancaster, 16; Columbia, 17; Lebanon, 18; Reading, 19; Pottsville, 21; Danville, 22.

THE HARRISONS: Muskegon, Mich., 3; Grand Rapids, 4; Fort Wayne, 5; Indianapolis and Cincinnati to follow.

TOURISTS: New York, 21, two weeks; Washington, March 7, week; Baltimore, 14, week; San Francisco to follow.

TOM THUMB AND SUITE: Providence, 25, three weeks.

WILHELMJ CONCERT CO.: Detroit, Mich., 3; Ann Arbor, 4; Lansing, 7.

WILLIE EDOUIN'S SPARKS CO.: Baltimore, 28, week; Columbus, O., 7, 8; Toledo, 11, 12; Chicago, 14, week.

W. H. POWER'S GALLEY SLAVE COMB.: Paris, Ky., 3; Jefferson, Mo., 4; Shreveport, La., 5, 6; Marshall, Tex., 8; Terrell, 9; Fort Worth, 10; Dallas, 11, 12; Corsicanna, 14; Waco, 15, 16.

WHITE'S DRAMATIC COMB: Richmond, 4, 5; Lebanon, 7, 8; Somerset, 9, 10; Danville, 11, 12; Elizabethtown, 14, 15; Bardstown, 16, 17, 18, 19; Paducah, 21, week.

Boston.

The legitimate drama has reigned most successfully at the Boston Theatre during the last two weeks, and last week the spacious building was more crowded (if that is possible) than the previous one. Mary Anderson's engagement has proved very successful in a pecuniary way, but I do not think, artistically, that the lady has much to boast of. I do not think Miss Anderson is acting as well as she did two seasons ago. She has laid the foundation of a great actress, and there can be hardly a doubt as to the art shown in the expression of the several roles. If Miss Anderson profits by kind advice the superstructure, which is now not firm, will, in time, be greatly strengthened. She appeared last week as Juliet, Ion and Pauline, parts made famous by Julia Deane, Adelaide Neilson, Ellen Tree, Anne Cora Mowatt and other bright and shining lights, who, "after life's fitful fever, sleep well." We drop a tear to the memory of our dead-and-gone favorites; we drink in the recollections of the long ago, and sigh as sweet memory recalls those happy nights—those nights when, as youths, we sat discussing the merits of our favorites. Miss Anderson's acting in the above roles is so well known that comment is superfluous. The support rendered Miss Anderson was in some instances intolerable. With the exception of Milnes Levick there is not a first class performer in the company, and I think that the plays suffered by the party of "sticks" who went on to inflict suffering on audiences by their total lack of the knowledge of acting. In Ion, Milnes Levick as Adrastus was afforded a fine opportunity for a display of her rare dramatic powers, showing such subtlety and strength as to make the performance one pleasantly remembered. George Riddle played Claude Melnotte in a superior manner; his reading was natural and full of beauties.

This week the Pirates and Two Lives did not meet with the success that was expected, the business at the Museum being quite poor last week. Two Lives should properly be termed a conversation rather than a drama. It has at times some situations which are fresh, yet the piece depends more on its language (and this even is none of the best, and long drawn out) than anything else, and, like nearly all the new plays of the day, is lacking in stage interest and stage effect. Fawcett Rowe is the author of The Geneva Cross, a very successful play which will live for years to come; but his late attempts, viz., Seatterly Jewels and Two Lives, are certainly not in his best vein. And yet Two Lives has some merit, although destitute of strong dramatic situations and being stately and stilted in language, and lacking in general interest. The Museum company, with few exceptions, did well; however, I must censure Mary Shaw for her total lack of knowledge in dressing a part like the Countess. In the prologue, midst a terrible thunder-storm, Miss Shaw appears in a short walking dress, ungloved and extremely plain. Would not the Countess Aubert naturally wear a carriage dress, with gloves and cloak? Surely, I think so. Even in the serene acts, as the mother of a young man about twenty-five years of age, she wore the most brilliant colors, including pink and green silks, while in face she looked as youthful as her daughter Julia. These are sad mishaps for any actress to make, particularly at a first-class theatre. Mr. Howarth deserves warm praise for his really excellent performance of the Viscount. This week Boucicault, in The Shaughraun. The cast is the same as of last season. Colleen Bawn and The O'Doud are in rehearsal.

The Park Theatre has done well with Mr. and Mrs. McKee Rankin in The Danites. The play was remarkably well put upon the stage. 7th, One Hundred Wives.

The Troubadours at the Globe met with the most enthusiastic welcome from the patrons of this theatre. The business was great all the week, and the co. was never in better favor than at the present time. This week My Geraldine, by Campbell's comb.

At the Gaiety Theatre Olivette has for another week filled the auditorium with her admirers. The reception that has greeted this charming and sparkling operetta has been very enthusiastic, and the entertainment has not been allowed to fall off in merit in the slightest degree. Blanche Correlli, Henri Lamont, J. S. Greensfelder and others have been approbatively received. Olivette is announced for every evening until further notice. B., W., P. and W.'s Minstrels appear here later in the season.

The management of the Howard Athenæum continue to supply their patrons with an abundance of food for mirth and fun, and I am happy to state that their efforts to please have met with a most satisfactory response upon the part of the public. This week Snelbaker's Consolidation, comprising Virgie Jackson, Little All Right, Goldie, Steele and Sallie St. Clair, John Till and his family of Marionettes, Maggie Cline, Press Eldridge, Lou Sanford, Bob Allen, George Richards, Magee and Allen, Alice Maurice and the four Nautch girls in their different specialties.

The same oft told-tale, crowded houses, still holds true at the Boylston Museum. This week Gallagher and Mack, Minnie Lee, Fred Roberts, Ada Forrest, James Marlow, Harvey Collins, Fred Warren, Burt Watson, Nellie Abbott, Emma Marden, Dora Hart and Frank Nelson.

Martini's co. in Around the World in Eighty Days did an immense business at the Novelty Theatre last week. Mose Fiske was the life of the piece, and his acting was heartily enjoyed. This week, Oofty Gooft's comb. in Under the Gaslight.

Items: Emma Abbott's own co. at the Globe Theatre March 21.—Haverly's Minstrels at the same theatre March 28.—Harrigan and Hart occupy the Globe the first two weeks in May, Comley and Barton the latter part of the month.—Miss Leonora Bradley is at present residing in Boston, being compelled by ill health to cancel several engagements. Miss Fanny Barry, a daughter of Mrs. Thomas Barry, will appear as Agnes in Little Em'ly, at the Globe March 14.—One Hundred Wives at the Park Theatre 21st for two weeks.—A complimentary benefit to J. P. Addams (Yankee Addams) will take place March 28 either at the Globe or Gaiety Theatre. Denman Thompson and his entire co. have in the kindest manner volunteered their services. The affair is in the hands of Wyseman Marshall, who has been untiring in his efforts to make it a success.—Little Emily will follow Boucicault at the Boston Museum, with Mary Cary in the title role.—Emily Rigl, Maud Granger, Louise Sylvester, Clara Maeder, Mary Stuart, James O'Neill, George Boniface, J. W. Shannon, Charles Stanley, F. F. Mackey, Mark Pendleton and Nelson Decker all appear at the Globe Theatre March 7.—Mrs. Jane English, mother of the late Lucille and Helen Western, has made application for admission to the Forrest Home.—A letter from Mme. Janauschek informs me that her husband (Fred Pillot) is now in Chicago and is gradually recovering from a very severe attack of fever. Mr. Pillot's life was at one time despaired of, but he will probably be able to visit Boston in April, when Janauschek appears at the Park Theatre.—Bartley Campbell's My Geraldine co. will commence their next season's tour by appearing at Niblo's Theatre August 15.—John J. Sullivan is in the city.—The success of Olivette at the Gaiety Theatre has induced Mr. Laurent to organize another co., with Hattie Richardson and Mills Hall in the principal roles.—Milnes Levick was the recipient of many courtesies from the different clubs of this city during his stay here.—Frank Cotter has replaced Edwin Thorne in My Geraldine comb.—Dion Boucicault is at the Hotel Vendome.—Kitty Lougee has recovered from her late illness.

Brooklyn.

Novelty (Theall & Williams, managers): Frank S. Chanfrau, supported by a strong co., is playing Kit the Arkansas Traveler to large houses this week. This play will be followed by Joseph Murphy in Kerry Gow. Last week the Galley Slave, by Bartley Campbell, had a successful sojourn at this house.

Park (Col. W. E. Sinn, manager): Collier's Banker's Daughter (under the auspices of A. M. Palmer of the Union Square Theatre, J. M. Collier, manager), opened to good business on Monday evening, which is in itself a sufficient guarantee for the balance of the week. The play is well set, and the cast a good one. Last week Needles and Pins played to large audiences. Next week Frank Chanfrau in Kit the Arkansas Traveler will appear.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The second engagement this season of Maginley's Deacon Crankett commenced this week. Despite the inclemency of the weather good houses have been in attendance and the piece well received. Next week Gosche & Hopper's comb. in 100 Wives will make its first appearance at this house.

The Waverley (Luske & Bamburg, managers): This house is doing a good business.

Academy of Music (David Taylor, manager): On Monday evening Olivette was produced at this house, and the business has been good. The play is well presented by the Comley-Barton co. in the same style as at Haverly's Fifth Avenue Theatre, with John Howson and Catherine Lewis in the cast. On Friday afternoon Theodore Thomas gives a public rehearsal under the auspices of the Brooklyn Philharmonic Society at this house.

Volks' (Hyde & Behman, managers): Business during the week has been good, and the entertainments particularly attractive.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Jarrett and Rice's Fun on the Bristol was an excellent performance, and the party, taken all in all, is one of the best of the kind that has yet been here. John Sheridan's various representations were good, notably his Jew and Irishman. Kate Castleton is one of the features of the performance; her voice is fresh and sweet and her songs novel and pleasing; besides, Miss Castleton is a remarkably handsome woman. The balance of the co. was entirely satisfactory. The scene of the saloon of the Bristol was particularly fine. Business good. Next week, Willie Edouin's Sparks; March 7, Tourists.

Ford's Opera House (John T. Ford, proprietor): The audiences that greeted Haverly's Mastodons nightly tried the capacity of the theatre; the house was crowded to the walls every performance. The programme was a most excellent one; the jokes were fresh and the singing as fine as any ever heard on the minstrel stage. Billy Rice was as funny as ever, and his impersonation of the premiere danseuse in the black ballet was, literally and figuratively, immense. Billy Emerson is a good artist, and his specialties all enjoyable. Next week, B. Macauley in Messenger from Jarvis Section; May 7, Tony Denier's Pantomime co.

Academy of Music (Samuel W. Fort, manager): Strakosch-Hess Grand English Opera co. gave a season of eight performances last week to fair business. The co. is a good one, but the tenors are weak. Mme. Roze acted and sang very artistically, and Lizzie Annandale, a Baltimorean, made a very good impression. The repertoire embraced Mefistofele, Trovatore, Mignon, William Tell, Carman, Bohemian Girl and Aida. Next week, Scott-Siddons, supported by her own co.; March 7, Jay Rial's Uncle Tom's Cabin.

Monumental Theatre (Ad. Kernan, manager): Mlle. Sara did her high kicking act and was rather a disappointment. As an accompaniment to the Soldene troupe she would do, but alone she doesn't amount to much. The Fieldings, John and Maggie, gave a pleasing sketch—the Golden Wall; Ninon Nelton gave exhibition of his skill in jugglery and Frank White appeared in a good negro sketch; Opheha Starr did some good dancing and Lillian White gave a bouquet of pleasing melodies. The drama was The Boy Scout of the Sierras, with N. S. Wood as the star. The play is of the sensational school and was well put on the stage. Next week, Rentz-Santley Novelty co.

Front Street Theatre (Daniel O. Kelly, manager): Addie Rodgers made her second appearance before a Baltimore audience in his sensational drama, That Boy o' Dan's. Ryland and McGill gave a clever Irish sketch and Henry Beier did some wonderful feats of contortion; Pauline Batcheller was a good serio-comic and J. W. Forrest appeared in a number of attractive specialties. Next week, J. W. Wallace in the Destroying Angels; in the olio: the Ricket Bros., grotesque dancers; Trudeel and Rowan, clog dancers; McGill and Ryland, Irish comedians; Pauline Batcheller, serio-comic vocalist; J. W. Forrest, specialist.

Chicago.

Haverly's (J. H. Haverly, manager): This house has been occupied during the week by Rice's Surprise Party, which presented until Wednesday, Revels, and since then Hiawatha. Both pieces drew good houses, although complaint is heard that Revels was presented in much less attractive form than when the co. played here the first of the season. Hiawatha is, as every body knows, a conglomeration of impossibilities; but as no one looks for consecutiveness in an extravaganza, it has proved to be altogether acceptable as affording opportunity for the display of scenery and costumes as well as containing some bright and attractive music. Misses Topsy Venn, Marion Singer, Lina Merville and Marion Elmore were pleasing, no less for their singing than their graceful figures. Messrs. Henry Dixey and John Gourlay as Romulus Smith and Remus Brown, Siamese-twins conspirators and suitors for the hand of Minnie Ha-Ha, frequently brought down the house with their drolleries and contortions. Mr. Gourlay showed himself a very good comic actor and gave some very funny imitations of Booth in Hamlet and Salvini in Othello. 28th, Aldrich and Parsloe in My Partner.

McVicker's (J. H. McVicker, manager): This theatre has been occupied on alternate nights during the week by Salvini in various roles and the co. in The Guv'nor. Neither has drawn as good houses as they deserve. There is a strong underlying current of objection to Salvini because he sticks to Italian instead of doing his parts in English. The ground of objection is well taken—it certainly mars "the eternal fitness of things" for the principal part in a play to be rendered in a foreign language when the others are spoken in English. It is not probable that Sig. Salvini will ever win, as a general thing, the applause his abilities merit until he takes the time and trouble to make of himself a thorough linguist. He will appear at McVicker's for another week. The Guv'nor was creditably acted throughout, and is as pleasing a comedy as I ever saw.

Hooley's (R. M. Hooley, manager): Herne's Hearts of Oak has been played here during the week. The play has not drawn well every night, though on some nights the house was full. The play itself labors under the disadvantage of being pretty well worn out; in addition to that it has been better rendered here than by Herne's co. Mr. Herne, as Terry Dennison—a comparatively young man—fails to catch a true conception of the character, and is heavy and awkward. As Terry Dennison, old and blind, he does much better, his voice and general make-up being much better adapted to that character. Sidney Smith as Owen Garroway, Mr. Crompton as Uncle Davy, and Katharine Corcoran as Chrystal, acted with more than average ability. The baby—which is a real baby—is one of the features of the play, and contributes very materially to the entertainment by its natural baby tricks. Next week, Neil Burgess and the Original Widow Bedott co. will play one week.

Grand Opera House (John A. Hamlin, manager): Thomas Keene has continued to fill this house with large audiences—the best testimonial to his ability as an actor. In filling the house and pleasing his audiences no debutant of late years has been so eminently successful. There have been remarkably few criticisms adverse to his ability. The harshest thing that has been said of him is that he rants, but there seems to be an opinion among many theatre going people that some of the great actors have so far shorn their acting of anything like ranting as to reduce it to tameness; hence even this objection is not considered of any force by many. It must be apparent, however, to the most casual observer that Mr. Keene undertakes so much that it is impossible that he should acquire the thorough conception of a character that comes only from long and faithful study, or be capable of the finished acting that depends upon such a thorough conception. 28th, Voyagers in Southern Seas.

Olympic (Z. W. Sprague, manager): M. B. Leavitt's Gigantics—a combination of specialties—have drawn tolerably good houses through the week. As a variety show the performances have been about all that is expected. Notable among the numerous members of this co. is Mr. Bernard McPridee, who manages to extract music out of anything having any resemblance to a musical instrument, including one-stringed cigar-box fiddles, tin flutes, etc. As a performer on the harmonicon he is wonderful. Miss Flora Moore is very good in character songs, giving one or two good imitations of Joseph Emmet, Miss Nimmie Kent, with a very pretty face and figure, does the hoop dance quite gracefully. Next week Ben Cotton and little Idolene.

Academy of Music (William Emmett, manager): Harry G. Richmond, supported by George Learock, Florence Stover and the excellent stock co. of this house, has presented the not very strong comedy of Our Candidates in a much more satisfactory manner than it has ever been done here before. Mr. Richmond is very funny, and in a piece equal to his calibre would be better received. In the olio were the Big Four—Charles A. Gardner, Sheehan and Jones and Fanny Wood—all variety actors of the best class. 28th, The Waifs of New York, with Katie Howard and O. B. Collins in the principal parts. Schoolcraft and Coes, Jennie Engle and the two Haleys will be among the olio performers.

Items: Lizzie Mulholland and Fannie Wentworth both deserted Leavitt's English Burlesque co. after their recent engagement here.—Oliver Twist is the coming attraction at National Theatre.—Fox's Theatre is a thing of the past, and the accessories, scenery, etc., are in the hands of the law by virtue of numerous judgments.—The managers of the Halsted Street Opera House will produce Lady Audley's Secret week of 28th.—Mr. Barton, manager of a theatre at Warren, Ill., is here engaging attractions.—The annual Elk's benefit occurs March 31.—It has not yet been decided as to which theatre it will occur in.—Jerry Cohen has under organization a co. to play the Owls of New York and Black Diamonds in the provinces.—J. H. Huntler, Miss Salina Fetter's manager, accompanied by his agent, Joseph Frank, is in the city, making arrangements for that lady's appearance here at an early date.—William Prescott, the veteran and accomplished stage carpenter of the Boston Theatre, is here, arranging for the production of Voyagers in Southern Seas at Grand Opera House.—The manager of English's Opera House, Indianapolis, J. A. Anderson, has engaged the following named persons to support William E. Sheridan: Harry Belmar, E. G. Bean, J. T. Townsend, J. J. Lodge, Phil Ray, Miss Breslau and Mrs. Moore.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Frank L. Gardner's Legion of Honor comb. brought a financially unsuccessful engagement to a close with a Sunday performance 27th. The co., embracing in its organization such a talented trio of artists as Samuel Piercy, Lewis Morrison and Annie Graham, rendered the emotional drama in well nigh faultless style, and merited far more liberal patronage. In the role of Elsie de Ligniers Annie Graham gave an eminently satisfactory performance; and the fact that notwithstanding the distressingly light attendance the most minute details of the role were not slighted speaks volumes for the conscientious efforts of the actress. For the current week, Rice's Surprise Party with Revels and its wealth of scenic effect and costume as the initial attraction; Horrors will be presented later in the week. Kralfy Bros.' spectacular comb. is underlined for week beginning 7th.

Pike's Opera House (Louis Ballenberg, manager): M. B. Curtis in his remarkably clever assumption of the title role of his new comedy, Sam'l of Posen, achieved an unqualified success at this house during the week just closed. The star was for a season connected with Wood's Theatre in this city. Frank Losee depicted the scheming Frank Kilday satisfactorily. Gertie Granville is a most vivacious soubrette. Baron Seeman, the magician, is extensively advertised for the present week. The Baron is reputed to be a prestidigitateur of great excellence. For the week of March 7, the Harrisons in Photos, followed 14th by the Hazel Kirke comb.

Robinson's Opera House (John Robinson, proprietor): Anthony and Ellis' Ideal Uncle Tom's Cabin co. were successful in drawing profitable houses. Minnie Foster's Topsy is generally conceded to be one of the very

best of its kind. The play itself was well mounted and given in good style. No further attractions announced at present for this house.

Heuck's Opera House (James Collins, manager): Baker and Farron in their dialect drama, The Emigrants, closed one of the most successful engagements in the history of this house. Both artists and play were reviewed when at the Grand Opera House a few weeks since, and further comment is unnecessary. Hyde and Behman's Comedy co. will make its initial bow before a Cincinnati audience Feb. 28, followed 7th by Herne's Hearts of Oak comb. 15th, Oliver Doud Byron.

Coliseum Opera House (James S. Edwards, manager): The strong attractions at the other theatres militated against the attendance at the Coliseum, and the audiences were not as large as the excellence of the programme warranted. Richardson and Young, in their original sketches, developed ability of no mean order. J. Z. Little, in his sensational drama, Nuggets, concluded the nightly bill. The house will be closed during the current week, but will reopen March 7 under the management of Col. Snelbaker and James S. Edwards with a first-class novelty co.

Vine Street Opera House (Thomas E. Snelbaker, manager): The attendance at the Opera Festival has proved a veritable bonanza for the "Goldmine," the cosy little resort being packed to repletion at every performance. Alice Bateman and Willis Pickert in clog dancing were warmly encored nightly, and have been re-engaged for the ensuing week. Among the new people announced are Campbell and Burke, change artists; Holland Brothers, gymnasts; Carrie Lewis' serio-comic vocalist, and Mlle. Violetta.

Items: Fred Engelhardt's Prince of Whales, whose perfume is not particularly savory, is drawing an immense attendance.—Smiley Walker, formerly sporting editor of the *Times*, is the press agent and general assistant to Engelhardt.—Mrs. Jake Nunnemacher (formerly Lizzie Webster), of Milwaukee, was in town during the week, attending our opera festival.—Hubert Heuck, proprietor of the opera house bearing his name, is ill at present.—Sam Harrison, brother to Alice and Louis, is in town attending to the interests of the Photos.—Arthur Cambridge, the well-known Chicago dramatic agent, spent the greater portion of the past week in this city.—Louis Ballenberg returned from Chicago 24th, but remained only a short time, departing for St. Louis on the evening of the 25th. He rejoins the Soldene Comic Opera co. at the latter place, which will make an extended Western tour, opening in San Francisco at no distant date.—Olivette is apparently "catching on" firmly throughout the West, and, judging from present indications, the mania bids fair to equal if not surpass the Pinafore craze.—The Rice Surprise Party have an abundance of handsome paper displayed in the show-windows.—Pauline Merritt, the sister of Alice Oates and at one time wife of William R. Hayden (Tom Keene's manager), died in this city 23d inst.—M. B. Curtis (Sam'l of Posen) and Louis Ballenberg are new members of the Cincinnati Lodge of Elks, their admission having occurred last week.

New Orleans.

Academy of Music (David Bidwell, manager): John McCullough commenced a week's engagement at this house Sunday, 20th, in Virginius. This is one of the star's most popular personations, and served to attract a large audience. The co. engaged to support McCullough is throughout a good one, and evidences the admirable judgment of the manager. As an impersonator of the strong and vigorous heroes of tragedy McCullough stands without a peer, in our estimation, but I fain would have him eschew the Melnottes of the drama, regarding them as totally unsuited to him and tending rather to detract from the record of his general excellence. Business has been comparatively large at this theatre during the week. Rice's New Evangeline troupe 27th.

Grand Opera House (Thomas A. Hall, manager): The second week of Barrett's engagement at this theatre has been productive of much pleasure to the patrons of the house. Considerable curiosity was felt by our theatre-goers to see his new play of Yorick's Love, and the announcement of its performance was quickly followed by a large "take" of seats. The play is a good one, admirably acted, and has given general satisfaction. Sunday, 27th, Kate Claxton and co.

French Opera House (M. de Beauplan, manager): Repetition of operas formerly produced has been the rule at this theatre during the past week, and all have been as creditably sung as on their first presentation. The operatic season will close March 12, it being the seventy-fifth subscription night. The entire troupe will then go to Cincinnati, where they commence a short engagement of five nights from March 14.

St. Charles Theatre (David Bidwell, manager): Milton Nobles and co. have been playing to top-heavy houses at this theatre during the past week. His plays are not attractive to our average theatre-goer, and though his admirable character acting in The Phœnix and A Man of the People is justly praised, the style of his plays is not at all appreciated here. His supporting co. is rather below the average. Next week Prof. Herrmann.

Varieties Theatre (Wood and White, managers): The Victoria Loftus troupe of blondes have been playing to very scant houses during the past week. This is a very weak organization, and must of right expect to play to bad business.

Items: All of our theatres were closed on the night of Thursday, Feb. 24, owing to the annual parade of the Knights of Momus.—Dan Rice is doing a good business with his circus.—John W. Norton, of St. Louis, is here in connection with the lease of the Grand Opera House for next season. He is one of the principals in in the affair, the others being Joseph Brooks and William Connor, manager for John McCullough. Thomas A. Hall, the present lessee, telegraphs that he will next season manage Mr. Vernon, of London, England, Eleanor Calhoun, and possibly John S. Clarke.—I understand that Fannie Lewis Burt, of the Milton Nobles party, is really Josie Batcheler, widow of James Norris.—E. K. Collier, now with John McCullough, will, at the termination of his present engagement, join W. E. Sheridan as his principal support.—Fred B. Warde, McCullough's leading man, will probably star next season with a couple of new plays written especially for him.

Philadelphia.

Broad Street Theatre (George K. Goodwin & J. Fred. Zimmerman, managers): The second week of Olivette opens with a promise of the good business of last week. The little opera is certainly becoming very popular, and is now rendered in a much better manner than at first. Miss Conron, as Olivette, is most deserving of praise, and her sob song and the convent song are very well done. There is certainly something very funny about the meeting of the "sad sea dog" and the bogus Captain Tamarac, and the song of the torpedo and the whale never fails to secure an encore. Although Duff's co. may not have been as successful in Boston as was anticipated, they are certainly making up for it at the Broad. It is understood that it is the intention of the managers to run Olivette six weeks at the Broad. The Barton-Comley co. will appear at the Arch shortly, and undoubtedly both theatres will make money, judging from the popularity of the piece. During the Pinafore craze the opera for a short time was presented in different forms at five theatres. Olivette is likely to attract good audiences for some time yet. Although it is by no means as captivating as Pinafore, it is something to go and see more than once.

Chestnut Street Theatre (C. S. Morley, manager): This is the second and last week of Genevieve Ward and Forget-Me-Not. Although the success of the play very largely depends upon the presentation of the character of Stephanie, its success is beyond question. Miss Ward never played better than now. People who remember her in past seasons readily note her improvement. Forget-Me-Not is rather a simple piece, but Miss Ward plays her part for all that it is worth, and makes a decided hit where a less forcible presentation of Stephanie would wreck the entire piece. Her performance shows careful study and not a little dramatic ability. In the last act she is particularly strong, and Miss Ward's name will be more frequently associated with Stephanie hereafter than with any other character in which she has appeared. Sol Smith Russell returns to the Chestnut next week.

Walnut Street Theatre (George K. Goodwin, manager): John S. Clarke, the prince of comedians, is off on the Eastern Pennsylvania circuit, after a most successful engagement of two weeks. Marion Booth, Mr. Verum and Mr. Burroughs have given him most excellent support, and the co. could have filled another week at this theatre to advantage.—This week the Walnut returns to the lightest style of entertainment in the form of Pour Pendre Conge; or, Seeing Switzerland; The original of this piece belongs to the Hanlon-Lees co. It is a pantomime comedy, so-called, and is brought out under the management of Smith and Mestayer, the Tourist people. There has been a wordy war for some time between Smith and the Hanlon-Lees' man over the presentation of the piece; all sorts of suits were threatened, but Smith and Mestayer went right ahead with their preparations. Although the idea is the same, they claim that their comedy is sufficiently unlike the Hanlon-Lees' play to warrant them in claiming it as something new and as their own production. They are evidently right, and, judging from the performance Monday night, no one will attempt to take it from them. Just about the time when people began to think the fun was about to begin the curtain was rung down. At ten minutes to ten o'clock the thing was all over, and in the meantime there had been waits of twenty to twenty-five minutes. Of course the opening under these circumstances was anything but auspicious for the future of the piece. It is a string of nonsense, with hardly the merit of being funny. Mathias Titmouse, who is in love with the heroine, finds himself in many unpleasant predicaments because of his unpopularity, and the principal business of the heroine, who is personated by Dora Wiley, is to bring about the jokes of which he is the butt. Around this slight plot, if plot it can be called, cluster acrobatic feats and pantomimic tricks. Richard Golden takes the part of Titmonse, and the Daly Brothers and Emerson and Clark look out for the alleged funny business.

Chestnut Street Opera House (George K. Goodwin and J. Fred Zimmerman, managers): The Banker's Daughter gave way on Monday night to Augustin Daly's adaptation of Needles and Pins. There isn't anything particularly new to be said about this piece, except that it is very funny and will serve to fill up the week very acceptably. Of course the costumes are striking, and the scenes very pretty. Mr. Daly brings over leading members of his New York co. The Opera House is expecting a jam all next week, when Mrs. Scott-Siddons is announced as the attraction.

Arch Street Theatre (C. A. Mendum, manager): Undoubtedly Charles B. Bishop is a very funny man, and undoubtedly Haverly's Widow Bedott co. is a very funny co. The Widow is making lots of fun this week. Next week the Comley-Barton Olivette co. is announced, with Catherine Lewis, Marie Jansen, John Howson, Hetty and Tracy.

Wood's Museum (George Wood, manager): Daniel Rochat is revived this week, and is very well presented. F. C. Huebner makes his first appearance. For the matinee Aurora Floyd is the attraction.

Items: This is a lively week in the amusement world. On Monday night the fancy dress ball was the event of the season. On the same evening the Catholic Charity Ball filled the Academy of Music. The Mardi-Gras Carnival on Tuesday night at the Academy was a great success.—The National Theatre is playing the Boston Specialty co. There is a long and very good variety bill.—Sights at Wanamaker's continues at the Eleventh Street Opera House. The Huckleberry Party, the Dockstaders, and Mysteries of the Ring complete an excellent minstrel programme.—Mrs. Scott-Siddons is expected to attract large audiences to the Chestnut Street Opera House next week.—Olivette is finely mounted at the Broad. The chorus, which was at first a little off color, has improved, and the pretty little opera is now running quite smoothly.—The Hanlon-Lees, who will not drop into the Quaker City until next season, have been booked at the Arch.—A Celebrated Case is in rehearsal at the Museum, with Miss Hinton in a leading part. Miss Hinton is a very hard worker and is the favorite the Museum co.—The Minuet is the chief attraction at the Grand Central Variety Theatre. This is its third week.—All of It at the Arch Street Opera House has made a great hit. Gus Moulton, the treasurer, had a benefit on the 1st.—John S. Clarke had his benefit at the Walnut last Friday night, and the house was crowded in every part. It is possible that Mr. Clark may return to Philadelphia later in the season.—Thatcher and Ryman's Minstrels are going to Paris in May for the Summer to play Sarah Heartburn, their burlesque on the great French actress. The contracts are on the way. The co. will return in the latter part of August, in readiness for the Fall campaign. Gus Moulton, the treasurer, received a telegram from Paris on Monday night to the effect that the preliminaries had all been arranged and the co.'s offers accepted.

St. Louis.

Grand Opera House (John W. Norton, manager): Soldene's Comic Opera co. in Olivette drew crowded houses during the week. It is a sparkling work finely rendered, Miss Rosa Stella making an especial hit. Soldene's voice is not powerful, but is exceedingly sweet. She, as usual, has gathered about her a troupe of very handsome women, while the costumes are very rich and varied. The Corinne Mer.iemakers will open Feb. 28th.

Olympic Theatre (Chas. A. Spalding, manager): Lotta's week was of course a big one, and the houses have been packed at each performance. She gave Zip and Little Nell. For her second week the Little Detective will be given. On Saturday evening, Feb. 26, the annual benefit of the worthy and popular treasurer will take place, when there will be a fine bill presented. Miss Mantz, a well-known society lady and daughter of a prominent citizen, will appear.

Pope's Theatre (Charles Pope, manager): Prof. Seeman's engagement has been a great success, and the audiences for the two weeks have been large and well pleased. Manager Pope has shown excellent tact in working up the engagement, and the fine presents awarded by the drawings were really valuable and all that was claimed for them. Next week Oliver Doud Byron will begin in his new drama of Ten Thousand Miles Away.

Items: The Wilhelmj-Fritch-Sternberg Concert comb. opened at Mercantile Library Hall 25th to a fine audience. Miss Fritch being a St. Louis lady her fine efforts were doubly appreciated. The other artists were well received. A matinee will be given today.—The intermittent taking of depositions in the case of Pearce vs. Spalding, in which the right of managers to sell tickets in advance of the opening of the box office sheet, was continued on Thursday, Feb. 24. Manager Spalding was on the stand, and stated that it was the custom to reserve seats for the regular patrons at their request, and named a number of those for whom seats had been put aside for the Mapleson opera season. Mr. Spalding seemed to be of the opinion that it was a matter of his own private business, and made no reservation as to seats being secured in that way for constant attendants at his theatre. The further taking of depositions was postponed until Feb. 27.—Engelhardt with Newton's whale was taken by special train to Cincinnati on the evening of the 20th. They had another big day here on Sunday, the edifice being packed from morning till night by constantly changing crowds. It is estimated that they took away $30,000 from St. Louis.—Nellie Page, who was so successful in organizing the St. Louis Juvenile Opera co., had a testimonial from her pupils at Uhrig's Cave Hall, Feb. 23, which was well attended.—George J. Jones, for many years treasurer at the Grand Opera House, is here in advance of the Corinne Merriemakers.—Oscar Steins, the favorite local baritone, will leave this city this week, having accepted a position with the Steinways. He had a testimonial benefit Feb. 25, which was a fine success. He will prove a severe loss to the musical world of St. Louis.—Messrs. Noxon, Halley and Toomey, the scenic artists of the Olympic and Grand Opera House, did the decorating and scenic work for the Memphis Mardi Gras celebration.

Alabama.

MONTGOMERY.

Kate Claxton in Two Orphans 23d; biz. fair. One of the most delightful features of Florence Elmore's (of the Claxton party) visit to Montgomery was an informal reception given by her in the parlors of the Exchange Hotel afternoon of 23d. Among the many distinguished gentlemen who called upon her were the Governor, Attorney General, Secretary of State, State Treasurer and Speaker House of Representatives. Miss Elmore is a native of Alabama. She was called before the curtain last night and presented with a handsome and very costly basket of flowers.

Connecticut.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): There has been nothing here this week except the Engineer's ball on the 23d and the Gray's annual ball on the 24th, both of which were great successes. The opera house was very prettily decorated.

New Haven Opera House (John M. Near, manager): 22d and 23d and matinee, Rose and Harry Watkins in Trodden Down, or Under Two Flags, and Kathleen Mavourneen to good business. Booked: March 4 and 5, Emma Abbott; 7th and 8th, Boston Olivette co.; 9th, Ford's Olivette co.; 11th, 12th, and matinee, Deacon Crankett; 17th, Sol Smith Russell's Edgewood Folks; 18th and 19th, F. S. Chanfrau as Sam; 19th mat., Mrs. Chanfrau as Camille; 22d, Nat Goodwin's Froliques; 28th and 29th, Rice's Surprise Party.

Peck's Grand Opera House (Clark Peck, proprietor): This house heads the list for last week, having had attractions for every evening, which have not failed to draw well. The 21st and matinee 22d Maurice Dengremont and his able assistants gave excellent concerts to good houses; 22d, Amherst Glee Club to a fair house; 23d, Haverly's Colored Forty were, as usual, greeted by a big house; 24th, Howard Dramatic Association minstrel and variety show to fair house, 25th, Mrs. Scott-Siddons; 26th (matinee) as Lady Teazle; 26th (evening), as Lady Macbeth. All three performances were well attended. Coming: 28th, Bartley Campbell's Galley Slave.

Item: THE MIRROR is always on sale by the Downe's News co. on Chapel street on Thursday evenings.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): The week opened on Monday night with a concert by the Amherst College Students. It was well attended and was very enjoyable. 22d, J. M. Hill's All the Rage party played to a full house. Mitchell's Goblins are to follow, coming in on the 4th.

American Theatre (W. S. Ross, manager): Business good and show medium, Manchester and Jennings being the cards of the week. Departures: The Murrays to Manchester; Mlle. Zoe to her home; balance of the co. to New York. Next week the drama of Gifford's Luck is to be produced, with Frank Wright and Fanny Brown in the principal roles. In addition Hines and Blossom, Daisy Remington, G. S. Garland and Cherie Chapman, with Lizzie Daly, furnish the olio.

Item: We are to have two representations of Olivette 7th and 10th by Ford's Opera co. from Washington.

WILLIMANTIC.

Com'ng: March 4, Joseph Murphy in Kerry Gow; 10th, Madison Square co. in Hazel Kirke; 15th, an Opera by local talent.

WATERBURY.

City Hall (Jean Jacques, manager): Haverly's Colored Minstrels 22d, to a full house. Coming: Ford's Opera co. in Olivette, 8th; Emma Abbott Opera co., 9th; Haverly's Original Mastodons, 10th; Ben Magirley's Deacon Crankett, 15th; Sol Smith Russell, 18th.

Item: It is rumored that Waterbury is to have a new opera house, with Jean Jacques as manager.

SOUTH NORWALK.

Music Hall (F. M. Knapp, manager): Mitchell's Pleasure Party gave a good entertainment to small house 28th.

Colorado.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): The opening of this house 21st was a brilliant affair. The play Devotion was well received, and moved off very pleasantly. Believing that variety is the spice, etc., Mr. Langrishe puts Zola, the circus rider, on for the balance of the week, three nights. The co. consists of Rose Lisle (star), Lillian Joyce, Agnes Wood, Tessie Deagle, Mrs. Nina Robinson, Ogden Stephens, Charles Thompson, J. H. Hazelton, Charles Cook, T. Brooks, R. Eldredge and M. Ivory. Maud Granger is booked for April 4.

Palace Theatre (Ed. Chase, proprietor): The reopening of this theatre occurred on the 17th. The building has been lengthened twenty seven feet, a new stage put in, and many repairs and additions made, at a cost of $6,000. The Palace is now the cosiest place in the city. Twenty-five of the old co. have been retained, together with the following additions: Madam De Granville, iron jaws; Bell Celeste and Frank Monroe, trapeze specialties; Watson and Leavitt and Jennie Allen, Dutch biz.; Jennie Lindy, serio-comic; Blanche Walsworth, dancer; and Leo and Lansing, female impersonators, making a large and strong co. of variety people.

Tivola Varieties (William Deutsch, proprietor): The co. consists of the Forrests, Billy and Nola, E. Martin, Minnie Hassin, Maggie Spines, Harry Devere, Grace Aloni, Millie Mohrettas, J. H. Webb and Prof. Schmidt, orchestra leader. Business has been very good since the opening.

LEADVILLE.

Tabor Opera House (A. T. Wells, Jr., treasurer): The Buckingham California comb. closed a week's engagement 19th. They played during the week Mazeppa, Green Bushes and Dick Turpin. The disfavor that prevailed at first did them no harm, for they played to crowded houses, and standing room was at a premium.

Items: Grand Central Theatre gives a benefit to its orchestra 25th.—McDaniel's varieties are doing an immense business.—Howard and Sullivan's new Academy of Music will be opened March 7.—The Coliseum is doing small business.—Fannie Louise Buckingham made the air blue at rehearsal 16th. She got on her horse and made a rush for the whole co., but hurt no one. Mr. and Mrs. Ray, thinking life was too dear, immediately sent in their resignations; but the matter was settled amicably and all is now serene.

Delaware.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): B., W., P. and W.'s Minstrels, to a good business 25th. Booked: Jarrett and Rice's Fun on the Bristol 7th; Buffalo Bill April 25.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): The Abbott Opera co. did a splendid business last week, giving nine performances. Miss Abbott appeared as Maritani, Martha, Juliet, Lucia and Zerlina, winning new friends and more firmly binding old ones by her delicious singing and fine acting. Her Lucia was superb. Mr. Castle appeared as Don Cæsar De Bazan, Paul, Romeo, the Marquis in The Chimes, and Fra Diavolo. The first and last were sung and acted as only he can sing and act them. As for his Romeo, there is no one equal to him in that role. Brignoli was in magnificent voice, and has improved wonderfully in his English. His Lionel, Maurice, Edgar and Thaddeus were very fine. Miss Maurel and Mr. Stoddard show marked improvement since last season. By permission of Hess and Strakosch Laura Schirmer appeared Saturday evening as Arline. She is pretty, sings quite well, but has no idea of acting. Adelaide U. Murdoch, in lecture, and R. Cordelia Levy, in reading, 27th. Fun on the Bristol this week. Lawrence Barrett 7th, opening in Richelieu.

Ford's Opera House (John T. Ford, manager): Sol Smith Russell in Edgewood Folks drew good houses last week, and was greeted with roars of laughter. Pirates of Penzance matinee Friday. Haverly's Mastodon Minstrels this week; matinees every day. Genevieve Ward 7th.

Lincoln Hall (Pratt & Son, managers): Miss Blanche Roosevelt, assisted by Signor Ferranti, Mr. Fritsch, Mr. Hasselbrink and Mr. Case gave a most enjoyable concert 26th. Pinafore 28th and March 1, with Eva Mills as Josephine. Gen. Kilpatrick on "Sheridan's March to the Sea" 3d. Mrs. Emily Thornton Charles (Emily Hawthorne) on "Women, Æsthetically Considered," and recitations from her own poems 5th.

Odd Fellows Hall: W. H. Baker and a select co. in The Yankee Detective, 1st, 2d, 3d and 5th. Blind Tom 7th.

Theatre Comique (Jake Budd, manager): Mlle. De Estes' Blonde Minstrel and Folly troupe.

Item: Miss Roosevelt has been visiting friends in the city and having a good time socially.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Kate Claxton, supported by an excellent co., 21st, in the Two Orphans, drew a large and enthusiastic audience. Herrmann the magician gave two performances, 22d and 23d, and matinee 23d, to fair houses. Billy Arlington's Minstrels entertained a good-sized audience 24th. Miles' Juvenile Opera co. opened 25th to fair house, and 26th, matinee. M. B. Curtis in Sam'l of Posen billed to appear 28th. Booked: Lawrence Barrett 4th and 5th.

Items: Fanny May's Blondes were arrested by the police and taken to the station house the night of the 26th, at De Give's Opera House, for singing broad songs. Upon the payment of $150 the co. was released.—The sheriff of Rockdale County, in this State, came to the city 23d with a warrant for the arrest of Herrmann and his troupe, charging them with gambling. The Professor gave bonds for his appearance at the August term of the court. The *casus belli* was a social game of cards with his friends on the train for pastime, although money was in sight. Herrmann could not see the $150 compromise of the court, and will appear in person to fight the case at Conyers, Ga.

AUGUSTA.

Opera House (N. K. Butler, manager): Herrmann the magician performed to a crowded house 21st. He is exceedingly clever, and looks as young as when I saw him fifteen years since. Booked: 26th, Billy Arlington's Minstrels; 28th, Eleanor Calhoun.

Market Hall: Fannie May's British Blondes perform to-night; they were refused the Opera House.

MACON.

Ralston Hall (Turpin & Ogden, managers): Rice's Evangeline comb. played to fair houses 22d and 23d. Performance good. Fanny May's Blondes, though somewhat demoralized by their Atlanta engagement, billed for 26th.

Masonic Hall (E. D. Irvine, manager): Local co. in Trial by Jury 24th and 25th.

Item: Letters for the following are in post office here: John F. DeGez of Frederick Paulding's co., William Arlington of Arlington's Minstrels, Agnes Hallock of Fun on the Bristol, Max Fehrmann of Milton Nobles, Milton Nobles (2).

COLUMBUS.

Springer Opera House (George J. Burrus, manager): Rice's Evangeline co. occupied the boards 23d to a large and delighted audience.

Indiana.

INDIANAPOLIS.

Dickson's Park Theatre (J. B. & G. A. Dickson, managers): Mahn's Opera co. appeared in Boccaccio to good business 21st, 22d and 23d. The co. is one of the strongest that has yet appeared in Indianapolis this season. Jeanie Winston sung and acted the role of Boccaccio in excellent style. The support was exceptionally strong. The season closed with La Perichole to a fair house on the 23d. Sarah Bernhardt gave two performances on the 26th to large houses, Frou-Frou at the matinee and Camille at night. The receipts of the two performances aggregated about $5,500. Booked: J. K. Emmet in Fritz March 3, 4 and 5.

Both English's Theatre and Dickson's Opera House have been closed during the past week. Booked: Owls of New York co. 28th, March 1 and 2; and Donaldi's Concert co. 4th and 5th at English's Opera House.

Zoo Theatre (Will Turner, manager) has played to a succession of crowded houses the past week. Among the artists appearing in well-selected olio were: George H. Coes and Luke Schoolcraft, the La Petress, Belle Cushing, Spence and Sartelle. The coming week: Smith, Waldron, Martin and Cronin.

Academy of Music (Ned Foster, manager): This house has also played to a successful week's business. Booked: Feb. 28, week, Bobby Newcomb, Alice Montague and others.

Items: The new Lodge of the Elks will be instituted March 6 in this city, and starts with seventy-five charter members. Chicago officials will institute the new organization, arriving March 6 at 4 a.m.—It is predicted by knowing ones that both Salvini's and Sheridan's seasons will be great successes financially.—The Bernhardt reception at Indianapolis was a decided success. A surging mass of humanity waded in mud shoe top deep to get a glance at the French artist.—The speculators of seats for the Bernhardt engagement suffered a severe loss in the so-called "spec."

RICHMOND.

No amusements this week. Mrs. Julia Barrett took a benefit at Centreville, Ind., the 25th. Jane Coombs comes March 3; Anthony & Ellis' Uncle Tom party 4th and 5th.

Items: The Bernhardt party passed through 26th. The fair Sarah refused to show herself to the anxious crowd that had assembled at the depot.—Peasly and Vennetta were in town last week. They left the new Mastodons at Steubenville, and were en route to join Gulick & Blaisdell's Minstrels at Chicago.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Aldrich and Parsloe in My Partner 21st, to a very large and appreciative audience. Wilhelmj, Sternberg and Fritch Concert 22d, to a small audience. The performance was exceedingly good, and the great violinist deserved a better house. The Alice Oates Comic Opera troupe, consisting of seven people including the star, presented Offenbach's opera, Les Bavards before a fair audience 23d.

WABASH.

Opera House (A. H. Benham, manager): The Matilda Scott-Paine Opera co. produced The Sleeping Queen and Rose of Auverne to light house 22d. Performance satisfactory. Booked: Mrs. Livermore's lecture, March 5; A. P. Burbank, elocutionist, 15th; Kate Thayer Grand Concert co., April 7.

Item: There has been a dearth of stage amusements here recently, and a dramatic company of merit would meet with a warm reception just now.

LOGANSPORT.

Dolan's Opera House (George W. Fender, manager): The Scott-Paine Opera co. was here the 23rd to a small but well-pleased audience. Coming: Buffalo Bill, 3rd; Combination Concert co., 9th; Boston Ideal Uncle Tom's Cabin, 17th; Duprez and Benedict's minstrels, 25th.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Wilhelmj Concert co. 21st to fair house; performance very fine. Miles-Oates Comic Opera co. in Les Bavards 25th to light business; performance only fair. Coming: Corinne Merriemakers; date changed from 8th to 7th; Buffalo Bill comb. 10th; Madison Square Theatre co. in Hazel Kirke 21st.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Nothing the past week. Wilhelmj, 2d; Buffalo Bill, 4th.

Item: About one hundred of our Lafayette people went over to Indianapolis to see Bernhardt 26th.

ANDERSON.

Union Hall (C. K. McCollongh, manager): Nothing of importance has been here for the last six weeks. A good opening for anything.

Item: The Villas passed here 21st for Noblesville.

VINCENNES.

Green's Opera House (Frank Green and Brooks & Dickson, managers): 24th, Alice Oates' Comic Opera, to fair house. Booked: March 7, Corrine Merriemakers; 9th, Buffalo Bill.

Illinois.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Closed to be refitted. Booked: Donaldi Concert 11th; Aldrich and Parsloe 16th.

Durley Hall (Dr. George S. Smith, manager): Maggie Mitchell in Fanchon, Feb. 21, to large audience. Maggie has been pleasing Bloomington audiences regularly for the last twenty-four years. Coming: Wilhelmj, 1st; Alice Oates, 3d.

Items: The Opera house, under the management of Messrs. Tillotson & Fell, is being

entirely overhauled. The ceiling and walls are being papered, the woodwork being newly painted, the floor raised, new chairs being put in, new scenery and drop-curtain being painted, and when completed will undoubtedly be one of the neatest and cosiest opera houses in the West. The reopening is to be on the 16th of March, with My Partner.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Alice Oates Opera co. 21st, composed of seven vocalists and a pianist, attempted to render Offenbach's Les Bavards. No chorus, no orchestra, no animation and Mrs. Oates' severe cold combined to make the entertainment the flattest failure of the season. Matilda Scott Paine Concert co. appeared 26th to good business. Booked: Abercrombie's Uncle Tom's Cabin, 10th; Sullivan's Hibernian Blondes, open date.

Gaiety (John Long, manager): The attractions are the Moore Sisters, vocalists; Ada Walton, song and dance; Daisy Norwood, the Maxwells and Harry DeLaer. Coming next week: Dolly Foster, Millie Edna, the Sheerans, Manning and Drew. Business continues first class.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Wilhelmj Concert co. came 23d to light house. Maggie Mitchell played Fanchon 24th to a large audience. Bernhardt appears March 4, playing Camille.

Adelphi Theatre (William H. Laird, proprietor): Good business continues the rule at this house, and a strong company present a good programme nightly. On the 21st Sweeney and Carter were the only new faces presented.

ROCKFORD.

Brown's Hall (Dr. J. P. Norman, manager): Minnie Palmer party in Our Boarding-School to good house, giving a fair entertainment, Miss Palmer hardly sustaining her reputation and being very poorly supported. Gulick and Blaisdell's Minstrels played to good business and gave a first-rate performance. The Baker Family give the oratorio of The Court of Babylon 24th, 25th and 26th.

DANVILLE.

Opera House (Frank C. Angle, manager): Deacon Crankett 24th to medium business; the co. is mediocre and the play is weak and did not give satisfaction. Coming: Howorth's Hibernica 2d; Gus Williams 5th; Charley Shay's Quincuplexal 9th; Harold Warren's Guv'nor co. 17th.

PARIS.

Opera House (L. A. G. Shoaff, manager): Feb. 22, Alice Oates Comic Opera co. (R. E. J. Miles, manager) in Les Bavards, to full house. Coming: March 18, The Rivals, in concert. March 29th, John Dillon, in new Irish drama, entitled Na Colleen Dhas.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Harry G. Lamkin Specialty co. 23d, to a disappointed audience; performance queer. Booked: 25th, Maggie Mitchell; 28th and March 1 and 2, Hartz; 3d, Sarah Bernhardt in Camille.

DIXON.

Forbes' Dramatic co. 21st and 22d to fair business in Our Boarding House and Black Diamonds. Minnie Palmer, who was to have appeared 26th has canceled date. Henry's Boston Uncle Tom's Cabin co. appeared in her place.

FREEPORT.

Wilcoxin's Opera House (Thomas D. Wilcoxin, manager): Anthony and Ellis' Uncle Tom's Cabin co. played here 22d, to a fair house.

ELGIN.

Du Bois Opera House: Gulick and Blaisdell's Minstrels 22d to a fair audience. Co. not as good as when here before. Booked: Roland Reed's Arabian Nights co. March 3.

Iowa.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Nothing in the way of amusements for last week. Billed: Rive Concert co. 26th; Colored Ideal Opera co. March 3. Booked: Gilmore and Miaco's Humpty Dumpty, 4th; Maggie Mitchell, 15th; Lampkin's Musical Minstrels, 22d; Standard Theatre co., 28th.

Item: Manager Dohany has received several letters from managers in New York and elsewhere, asking his rates for his house for the early part of June, the time of the great firemen's tournament, which lasts a week.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Maggie Mitchell in Little Barefoot to an immense audience Feb. 26, despite the grand Mardi-Gras ball on the same evening. Booked: 3d and 4th, Minnie Palmer's Gaiety co.

Items: Joseph Jefferson's manager, Mr. Taylor, has written the manager of Gibbons' Opera House asking for dates in April.—David J. Ayres, manager of the new Opera House (which is about completed), left for Chicago and the East this week to secure attractions for the opening.

DUBUQUE.

Opera House (G. D. Scott, manager): S. Draper's Uncle Tom's Cabin co. came 19th, matinee and evening, to good houses. The Gulick & Blaisdell Minstrels billed for 26th. Booked: Annie Pixley, in M'liss, 1st. Standard Theatre co. 2d. Maggie Mitchell 5th.

Items: Miss Emma Crotcke and Spencer Pritchard, who joined Sprague's Uncle Tom at this place some time ago, associated themselves with Draper's on the 12th. Sadie Bigelow left Minnie Palmer at this place and returned East.

DES MOINES.

Academy of Music (William Foster, manager): Florence Herbert 17th, 18th, 19th and matinee, to immense business; Donavin's Original Tennesseeans 21st, to crowded house. This co. gave a highly satisfactory entertainment.

Moore's Opera House (W. W. Moore, manager): John Dillon 18th, to light biz.; New Orleans Minstrels 21st, to fair house; good show.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Anthony and Ellis' Uncle Tom's Cabin co 19th, afternoon and evening, to good business. Boston Ideal Concert co. gave a fine entertainment 24th; business poor. Minnie Palmer's Gaiety comb. 24th, to poor house. Remenyi Concert co. 25th, to small but appreciative audience. Booked: Annie Pixley, 2d.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Prof. Richard A. Proctor, the eminent English astronomer, lectured 20th on the "Birth, Growth and Death of Worlds," to good houses. Maggie Mitchell is billed for March 2. Hartz, the magician, 7th, week.

FORT MADISON.

Concordia Hall (Charles Doerr, manager): H. G. Lamkin's Specialty co. 25th to fair house, giving satisfaction. Their handsomely uniformed cornet band attracted general attention. Booked: John Dillon 11th; Gulick and Blaisdell's Minstrels 15th; Denman Thompson 24th.

IOWA CITY.

Opera House (John Coldren, manager): Davenport German Dramatic co. in German comedy and operetta, to good house 17th. This co. is a permanent organization of Davenport, Iowa. Coming: Maggie Mitchell, March 3.

Kansas.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Julie Rive-King appeared 24th in grand concert, to a large and enthusiastic audience. Coming: Miaco's Humpty Dumpty co., March 1; Sarah Bernhardt, 2d; the Strategists, 4th and 5th; Annie Pixley in M'liss, 9th.

Old Opera House (L. Wood, manager): Frank Frayne played Si Slocum 21st and 22d, to large audiences; support fair.

German Theatre: The Faithful Ike was given 20th, to a large crowd. March 6, Mother and Son.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, manager): Sarah Bernhardt's brief engagement in this city last Monday and Tuesday nights was a financial and artistic success. In Camille the artist gave greater satisfaction than she did in Frou-Frou. At the climax of the fourth act the lady was loudly encored and presented with a handsome floral tribute, when the audience became unusually enthusiastic and recalled her three times. The receipts for the two nights were about $6,000. The speculators were badly left, as seats were sold on the street at $1.50 which originally cost $3 at the box-office. The highest price paid for a box was $20, which was auctioned off. Joseph Emmet commences 28th for three nights.

Opera House (Brooks & Dickson, lessees): Aldrich and Parsloe in My Partner was the attraction during the past week, and filled the house each night. This house is closed next week. Booked: 14th, three nights, Baker and Farron.

Buckingham Theatre (J. P. Whallen, lessee): A fair show was given this week to the usual business. Several new people are booked for next week.

Items: Mlle. Bernhardt was present at the review of the Mexican veterans in this city on Washington's Birthday, and was highly pleased with the evolutions of the old soldier boys.—Prof. Eickhorn, with an orchestra composed of over forty pieces, left to-day for Memphis to play at the Mardi Gras festivities.—THE MIRROR representative takes this opportunity to thank Manager John T. Macauley for courtesies rendered during the Bernhardt engagement.—Morton Cassidy, critic on the *Commercial*, resigned this week and left for New York to accept a position on the New York *World*.—Manager Whallen, of the Buckingham, threatens in a card this week, to sue William Judah, proprietor of the Metropolitan Theatre, for saying that he does not pay salaries.—Fred Englehardt was in the city this week arranging for a place to exhibit his whale next week.—C. N. Pendleton, late of the Huntley Dramatic co., is still in the city, recovering from a severe spell of sickness.—Johnny Batta, the popular programmer at Macauley's, will soon leave for New York.—The many friends of Eugene Elrod, the well-known Treasurer at Macauley's Theatre, are talking about giving him a benefit shortly.—Macauley's Theatre is being restocked with new scenery from the brush of Harry Buhler, scenic artist at the Opera House.—A very few of our people attended the Cincinnati Musical Festival this week.

LEXINGTON.

Opera House (R. B. Marsh, manager): Feb. 25, Hon. S. F. Cary lectured to a fair-sized audience; subject, "Mistakes of Ingersoll or Moses—which?" He was requested to repeat it next week, but his dates were all filled.

Items: Miss Florence Mitchell, who made her debut as Laura Hawkins with Raymond, is giving a series of readings in the surrounding cities and is meeting with both the financial and artistic success she deserves.—The enterprising Kentucky Central is running special daily trains to the Cincinnati opera season, returning at midnight, and is well patronized.

PADUCAH.

St. Clair Hall: Julia Hunt's Dramatic comb. booked for 7th, six nights and two matinees.

Broadway Opera House: Harry Walker's variety business draws well. His performances are first class.

OWENSBORO.

Nothing in dramatic circles for past three weeks. Julia A. Hunt is the only booking.

Maine.

SACO.

City Hall: Jollities comb. in Electrical Doll 26th to a good house; although the prices of admission were small the receipts amounted to over $350. Booked: Frank Mayo, 14th; Madison Square Theatre co. in Hazel Kirke, 26th; Barret's New Orleans Minstrels, April 1.

Item: MIRROR for sale at Kendrick's book store, 103 Main street.

BANGOR.

Mrs. Carter's Opera co., billed here for the 1st in the Pirates, has canceled all dates in Maine. Rev. A. A. Waite at City Hall 2d in his expose of Spritualism. Nick Roberts' Humpty Dumpty co. 5th; played matinee and evening. Snelbacker's Majestic Consolidation 8th.

LEWISTON.

Music Hall (Charles Horbury, manager): The Jollities co. in The Electrical Doll drew a big house 24th. Louis Bickford of this co. lived in Lewiston before going on the stage.

BIDDEFORD.

City Hall: John Garside, manager): Jay Rial's Uncle Tom's Cabin co. played 22d and 23d to moderate business.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): The Ideal Opera co. 23d to a large house, in the Chimes of Normandy. The opera was presented in fine style, but the audience were somewhat disappointed in not witnessing the co. in a heavier opera like the Bohemian Girl. Rose and Harry Watkins were to appear the 26th in Trodden Down; or, Under Two Flags. As they did not put in an appearance it is supposed that they were trodden down in some other town and smothered under two flags. Col. T. E. Snelbaker's Majestic Consolidation 26th, to a good house. The performance was generally liked as a whole.

Items: E. M. Gotthold, agent for Snelbaker's Consolidation, severed his connection with the comb. 26th in this city.—Frank L. Howard of this city joins Albert W. Aiken's Variety co. April 18 in New York as stage manager and leading heavies for the rest of the season.—Mr. and Mrs. George W. Heath are shortly to appear in the Drummer Boy.

GLOUCESTER.

Abbey's Humpty Dumpty co. came to about $600, 22d, matinee and evening. The programme gave satisfaction. The Jollities comb. come March 1; indications of a packed house. Booked: Haverly's Mastodons, March 18; Bartley Campbell's Galley Slave, 16th; Frank Mayo, 24th; A. H. Bartlette has a date (30th) taken; co. unknown; C. R. Gardiner has booked the Hazel Kirke co. April 1.

Item: Our city fathers are considering the expediency of adopting a new license; $5 will probably be the amount for dramatic attractions. Heretofore the license was simply twelve admissions. The Mayor, City Clerk and Aldermen will also be provided with a card, issued and signed by the City Clerk, entitling the holder to a free admittance to any public entertainment.

WORCESTER.

Mechanics' Hall (W. A. Smith, secretary): Tom Thumb and comb. 21st, 22d and 23d. The attendance was very large owing to the low prices of admission, 10 and 20 cents.

Music Hall (R. M. Reynolds, manager): Booked: March 1, J. M. Hill's All the Rage comb.

Items: C. H. Smith (North East Circuit manager), formerly of Thayer, Smith & Moulton, has recently concluded engagements for several leading attractions, among whom are Chanfrau 8 weeks, Emma Abbott Opera co. 2 weeks, Frank Mayo 4 weeks, Haverly's New Mastodons and the original Mastodons 3 weeks each, Lotta and Rice's Surprise party later.

TAUNTON.

Music Hall (White Bros., proprietors): Snelbaker's Majestics 24th to a packed house. The performance highly satisfactory. Bennett and Moulton's Juvenile Opera co. in the Bells of Corneville 25th and Pinatore 26th, to fair houses. Booked: Frank Mayo, March 16; F. S. Chanfrau, 18th; Rial's Uncle Tom, 19th; Hill's All the Rage, 23d; Deacon Crankett, 28th; Pat Rooney, April 1; George S. Knight, 21st.

NEWBURYPORT.

Abbey's Humpty Dumpty co. sat on the wall here in good shape 24th to a good paying business. Nick Roberts' Humpty Dumpty co. were booked for March 9, but have canceled, owing to their route being changed. Chanfrau as Kit has also canceled date of March 24. Booked: Whittemore and Clark's Minstrels, 12th; Hazel Kirke has been booked here for 22d.

SPRINGFIELD.

Haynes' Opera House (W. C. Lenoir, manager): Mrs. Scott-Siddons in As You Like It 23d, to big business. Rose and Harry Watkins were booked for 26th, but failed to come to time. Booked: Emma Abbott Opera co., 7th; Mattoon Opera co., 10th and 11th; Haverly's Widow Bedott, 14th; Deacon Crankett, 17th.

CHELSEA.

Academy of Music (H. C. Pease, manager): The Boston Ideal Opera co. in Fatinitza 22d, to the most fashionable audience of the season. Miss Ulmer, a recent resident of this city, is with the co. Boston Museum co. 23d in The Guv'nor. The piece was well received.

HAVERHILL.

Boston Museum co. 22d in The Guv'nor. Fine play; great house. Feb. 28, Salsbury's Troubadours; Snelbaker's Majestics, 12th; All the Rage, 17th.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Rive-King Concert co. 25th to good business. Manager Craig placed this co. upon his star course, which enabled those holding course tickets to patronize the concert at fifty cents per head. Booked: Bernhardt, 28th and March 1; 3d, Remenyi; 5th, Boston Ideal Opera co.; 7th and 8th, Annie Pixley in M'liss.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Gilmore & Miaco's Humpty Dumpty comb. 21st and 22d gave a good show to excellent business.

Michigan.

DETROIT.

Detroit Opera House: Photos, on its second visit here this season, was greeted with a splendid house last Monday evening. This co. of artists improves greatly with age, and is now probably the best extravaganza party on the road. Boccaccio, as acted and sung by the Mahn Comic Opera co., was the attraction at this house the latter half of the past week. Since Fatinitza no comic opera has won such lavish praise from our theatregoers as this new one. It has all the action, tunefulness and popularity of its predecessor, Fatinitza, and it is doubtful if a co. could be organized that could present this opera in better style than this one of H. B. Mahn's. This week the Hoey and Hardie comb. in A Child of the State. Next week Fanny Davenport three nights, who is to give us Camille.

Whitney's Grand Opera House: Charlotte Thompson, handicapped with a trashy play and a very ordinary co., did but a fair week's business at this house. Miss Thompson rose from a sick bed against the advice of her physician, Monday night, and went upon the stage and fainted twice. Every night she fainted from exhaustion, and one evening in sight of the audience. Such a conscientiousness to keep faith with the public deserved better recognition. Her two matinees were very large ones. This week occurs the musical event of the season in Mapleson's Grand Italian Opera co., three nights, the wonderful Gerster and the divine Campanini. Over $3,000 worth of seats for Lucia are already sold. Sprague's Nip and Tuck the remainder of the week.

Items: Manager Whitney is booking way ahead for next season. He has many of the best attractions already in hand.—John H. Havlin, the courteous manager of the Detroit, is to have control of the Grand Opera House, New Orleans, next season. He will leave many well-wishers behind in Detroit. His stay with us was short, but a most agreeable one. Charles S. Shaw, who has for so long been treasurer of the house, will be its new manager. We congratulate both Mr. Shaw on his promotion and Mr. Brooks on his selection.

GRAND RAPIDS,

The past week has been a very quiet one in dramatic circles, but a goodly number of first-class attractions are booked for the near future—among which are Herne's Hearts of Oak co., 28th and March 1; An Arabian Night co., 2d and 3d; the Harrisons, 4th, and the Bernhardt will appear in Camille 7th.

Items: Smith's Opera House has run to large business this week, and a fair variety entertainment is offered.—The Mendelssohn Quintette Club gave two very enjoyable entertainments at the Armory under the auspices of the G. R. Guard 21st and 22d, to fair business.—G. Paul Smith, a so-called "dramatic impersonator," was billed to appear 21st and 22d at Luce's Hall, but as there was no audience present he failed to connect.

ALBION.

Village Opera House (C. D. Harris, manager): Buffalo Bill played to a large house Feb. 17. The play was not appreciated here. McGibeny Family booked for 4th. Helen Coleman in Widow Bedott 25th.

KALAMAZOO.

Union Hall (C. H. Chase, manager): 23d, Laura E. Dainity to big business. Booked: Maxwell New York Theatre co. 14th, one week.

Minnesota.

ST. PAUL.

Opera House (John X. Davidson, manager): Annie Pixley in M'liss, four performances, 21st, 22d, 23d, opened to a splendid house. Notice early in the evening, "Seats all filled, standing-room only," and sale of tickets stopped at 8:30. Many were unable to gain admittance. Miss Pixley is a thorough actress, vivacious and attractive, has a clear sweet soprano voice, and in the songs she introduced was deservedly and repeatedly encored. The support was exceedingly good throughout, and the engagement was a grand success. Booked: Helen Potter's Pleiades 26th, Library course; St. Paul Dramatic Club in Money 25th.

Conley's Varieties: Good business. New faces: Jennie Oates, Maude Hamilton, Kitty Reynolds, Charles Turner and Ben Collins.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): 24th, 25th and 26th, Annie Pixley in M'liss to good business.

Pence Opera House (Miss Phosa McAllister, lessee): 21st, 22d and 23d, As You Like It. 24th, 25th and 26th, David Garrick. Light business most of the week.

New Hampshire.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Denman Thompson drew a crowded house Feb. 23. The Boston Ideal co. came 25th in Fatinitza and gave an excellent entertainment. Baird's Minstrels, 26th, drew another large audience and gave a first-class show. Billed: Frank Mayo 6th; Hill's All the Rage 10th.

Music Hall (S. R. Hannaford, manager): Another week of good entertainments. Business good. Landis and Steele, Ormiston Dixon and Wilmer Vanolar were the leading features.

Smyth's Opera House (John Shirley, manager): Henderson's Dime Show has been giving a very good entertainment all the week to fair business. Billed: Whittemore and Clark's Minstrels 1st.

PORTSMOUTH.

Music Hall (John O. Ayers, manager): Nellie Everett in spiritual manifestations 20th, to a big house; good entertainment. The Blake and Norris Jollities 22d, in the Electrical Doll; a silly performance. J. C. Bartlett, the tenor, gave some fine musical numbers, and that was the only good thing in the play (?). The manager, Gorye—an egotistical fellow—made enemies of about all with whom he came in contact. 26th, Den Thompson in Joshua Whitcomb, and the Boston Museum co. in The Guv'nor—the latter at Franklin Theatre; both have heavy advance sales. Booked: March 3, Nick Roberts' Humpty Dumpty; 9th, Frank Mayo; 16th, All the Rage; 17th, Haverly's Mastodons.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors): Buffalo Bill played to crowded houses the first two nights in his new drama, The Prairie Waif. The play differs but little from the one presented last season, and of course gives full scope to Mr. Cody in the display of his wonderful ability as a marksman, while a good opportunity is afforded for the display of his limited ability as an actor. The co. supporting him is a good one. Following The Prairie Waif Charles L. Davis and a large co. of fair actors appeared in Mr. Davis' character comedy. The play can hardly be scored as one of the successes of the season. Mr. Davis does some clever things as the New England farmer, introduces some original acting, but his attempt at imitation of Joshua Whitcomb is too apparent and the play itself is too long and tedious. The engagement was, however, a financial success, and pleased the gallery gods mightily. For this week Mahn's Comic Opera co. will present Boccaccio the first two nights and finish their too brief engagement Wednesday evening in Fatinitza. Harry Miner's Pat Rooney comb. finish the week. The following week the first four nights McKee Rankin and co. reproduce The Danites, and Haverly's pet organization, the Mastodons, hold the boards the balance of the week. For the week of the 14th J. K. Emmet is booked to produce Fritz.

The Adelphi (Joseph Lang, manager): The enterprising lessees of this popular place of amusement are well deserving of the success they are meeting with in presenting to our people the best of the vaudeville artists the country produces. Last week the house was crowded to the fullest capacity nightly, and this week will be no exception to the rule. The co. engaged include Robert Nickle, the English prestidigitateur, and the following variety stars: Le Clair and Ferguson, Louise Vavasour, Smith and Leopold, May Raymond, Charles and Gertie Seamour, Guy Linton, Fannie Beane and Charles Gilday, Charley Saunders and Louis Robe.

Items: St. James Hall was entirely devoted to terpsichorean entertainments last week. Mr. Reynolds, the noted English mesmerist, has the hall again for this week.—The Messrs. Meech, of the Academy, Flint and Carr, of the St. James Hall, and Lang and Tralles, of the Adelphi, all pronounce the season thus far in Buffalo as one of the best they have ever had. Even mediocre entertainments have been as a rule very liberally patronized, while those of established merit have carried away pleasant remembrances in the shape of well-filled purses of their stay in our city.—The Strakosch and Hess Opera troupe will give us two nights of opera, appearing at the Hall 18th and 19th.

SYRACUSE.

The theatrical season is at its height in this city. Nearly every evening calls together a large house. The season is putting a large balance to the credit of Manager Lehnen.

Grand Opera House (P. H. Lehnen, manager): One of the curious phases of our public is the admiration they have for Uncle Tom. Four companies have been here this season, and all of them have drawn overflowing houses. George E. Stevens was the name of the last co. The dramatization is different from the usually accepted one, and is made more realistic by the introduction of bloodhounds, jubilee singers and a trick donkey. Hyde & Benham Comedy co. played to a crowded house 24th. The co. consists of many leading variety people. Ford's Opera co. in Olivette 26th and 28th, with matinee, to good business. The opera met with a most favorable reception. Booked: Pat Rooney, March 7; Robson and Crane, 7th; McGibeney Family, 11th; Hickey's Humpty Dumpty, 12th.

Wieting Opera House (P. H. Lehnan, manager): The Fiske Jubilee Singers to good houses 23d, 25th and 26th. They are pleasing as ever in their melodious songs. Booked: Mapleson's Grand Opera co. March 3; Salsbury's Troubadours, 4th; Haverly's Black Forty, 5th; Daly's Needles and Pins, 10th and 11th.

Items: D. B. Hodges and James Collins, of Haverly's Forty, are here.—Chas. Crouse, of the Troubadours, is billing the city.—C. E. Warner, of Ford's Opera co., spent Sunday with us.—The sale of seats for Mapleson is in the neighborhood of $2,500.—Wallace McCreery, of the Olivette party, is suffering from a "relaxed throat." There is some danger of his losing his voice. W. W. Furst, of the same co., says this combination will produce Billee Taylor next week.—Amy Gordon was in the wings at the Olivette matinee, reading a copy of THE MIRROR, and was evidently entertained.—Blanche Weaver, who will appear here with Daly's Needles and Pins 10th and 11th ult., is a resident of this city.

ROCHESTER.

Grand Opera House (Joseph Gobay, manager): Hyde and Behman's comb. appeared 25th and 26th in one of the finest variety entertainments of the season, and drew large houses. Harry Webber's Comedy co. in Nip and Tuck 28th, March 1 and 2. Booked: Mahn's English Comic Opera co., 3d, 4th and 5th; Sprague's Minstrels and Robson and Crane soon.

Corinthian Academy of Music (Arthur Luetchford, manager): House closed during the past week, excepting 26th, when My Geraldine co. appeared to fine business. The co. is a strong one. The play was handsomely mounted, and the double scene in the fourth act elicited unstinted applause. Billed: C. L. Davis and co., 28th, March 1 and 2; Haverly's Colored Minstrels, 7th; Philharmonics, 11th.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): With the exception of the Anderson engagement the Kiralfys' week has been the most remunerative of the season; on the whole, the production of the Black Crook was disappointing, the dramatic co. being decidedly commonplace, the ballet ditto and the scenery positively vile, but still it "caught on." Ford's Olivette co., 28th.

Martin Opera House (Col. Foote, manager): Hyde and Behman gave the best variety show of the season 22nd and 23rd. Business good. Chas. Thornton, in a nightmare sort of a play called the Headless Horseman, 25th and 26th. The star, play and co. are beneath criticism. Thornton will produce Simon Kenton, 28th, 29th and 30th March 3, Haverly's Colored Carnival.

Tweddle Opera House (William Appleton Jr., manager): Albany Musical Association in concert, 28th.

Novelty Theatre: Closed.

Items: Campbell's Geraldine co. for three nights at Tweddle Opera House next month. Ida K. Hinds is in the city. Fred F. Levantine, of New York, will be the new manager of the Novelty, which will be reopened next month. Percy Meldon has been engaged for stage manager. Pauline Markham, the gorgeous Stalacta of the Black Crook co., was rather offended by an article in one of the dailies intimating that she was getting rather "ancient." She requested and was granted an interview with ye critic, during which she stated most decidedly that she had only reached her thirty-second year. The interview, which was rather a novel one, was published. The old story—gratuitous advertising. McEvoy's Hibernicon shortly at Martin Opera House. The Eva Gardner co. have returned. Cause—illness of some of the members.

KINGSTON.

Music Hall (William H. Freer, manager): Oofty Gooft performed to a small house 23d. The show, taking into consideration that three of the performers were new in Under the Gaslight, was first-class. Mr. Phillips as Snorkey was really refreshing, as he depicted an Americanized German in the most gentlemanly sense, without any of that impossible, exaggerated burlesque that generally characterizes Dutch comedians. McEvoy's Hibernicon was to perform 25th, but the curtain went up to almost empty benches, and they didn't perform, but returned the money to those who were in the hall. John Murray and Grace Cartland's Constable Hook co. have canceled date. B., W., P. and W.'s Minstrels are billed for March 8. Hi Henry's Minstrels booked for 16th.

Sampson's Opera House (Phil Sampson, proprietor): Pat Rooney billed for March 1. Hi Henry's Minstrels 18th. John Murray and Grace Cartland's Constable Hook co. have canceled date.

Washington Hall: McEvoy's Hibernicon 26th to small house.

Items: 25,000 people visited the G. A. R. bazaar and fair at Armory Hall last week. The affair will clear about $9,000. Wiltwyck Hose, of this city, will have the management of B., W., P. and W.'s Minstrels while in this city.—Genial Harry Clapham, agent for B., W., P. and W., is in town.

TROY.

Griswold Opera House (M. V. B. Finch, manager): This theatre was closed the past week with the exception of the 22d, when the Howard Family gave a matinee, and had to succumb without appearing in the evening. Salsbury's Troubadours play the Brook March 1; Harry Miner's Pat Rooney comb. appears 5th.

Rand's Opera House (Preston & Powers, managers): The John Murray and Grace Cartland Constable Hook comb. appeared 22d to a small audience. Haverly's Georgia Minstrels March 2.

Grand Central Theatre (P. Curley, proprietor): Business has held good; D. E. Ralton, Murray and Murphy, Fred Huber, Kitty Allyne, Jessie Boyd, Joseph Hurley.

BATAVIA.

Opera House (H. C. Ferren, manager): Prof. Smith lectured 23d to a fair house. Booked: Abbey's Humpty Dumpty March 24.

Items: The Philharmonic Society of Rochester will give a concert at Toronto March 4 and at Hamilton 5th. The orchestra will include fifty members, and will be accompanied by several of Rochester's celebrated singers and also by Miss Kittie Tyrrell of this place.—Prof. Swift lectured in Elba 25th to a good house.

AUBURN.

Academy of Music (E. J. Matson, manager): Nothing doing past week. Haverly's Mastodons played 2d to big business. Salsbury's Troubadours come March 5. Booked: Pat Rooney, 9th; Abbey and Hickey's Humpty Dumpty, 11th; McGib-

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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ERNEST HARVIER,

as he has no connection whatever with this paper.

The Law of Libel and its Consequences.

For three years past the profession in this country, and particularly in this city, have been subjected to the libels, slanders, scandals and insults of a weekly paper owned by a broken-down variety manager and a firm of criminal lawyers, and edited by a scamp whose name has become synonymous with vice. THE MIRROR was established to protect the profession against these attacks, and it has in a great measure succeeded in this duty. We have been able in many cases to supply the antidote to the poison of the organ of slander and blackmail, and we have waged war so effectually against the corrupt gang who control it that the ruffianly editor was compelled to take down his horrible name from its columns, and to make affidavit that he was utterly worthless and irresponsible, not owning even the clothes on his scarred back or the necktie which temporarily replaced the halter around his neck. The disgraced variety manager, who, posed as the principal owner of the paper, was forced to swear to a similar affidavit; to relinquish all connection with the profession, and to release from his vicious clutches all his theatrical property.

But in cases where the libels and slanders published by this disreputable gang have been of such a repulsive nature that THE MIRROR, out of respect for its readers, has refused to deal with them, the persons libelled and slandered have been practically without redress. A civil suit for damages would have been absurd, as the owners and editor of the libellous sheet are without any means whatever, and cannot even pay their current expenses. One of them was for months upon the limits as a pauper criminal. As for a criminal prosecution, the gang had struck up an alliance with a firm of lottery dealers, and through this firm they were protected in the office of the District Attorney. Any prosecution against them was pigeon-holed in the District Attorney's office by a clerk who received a much larger salary from the lottery firm than from the people of New York, and therefore obeyed the orders of his illegal employers. There have been changes in the District Attorney's office since that time; but indictments against the libellous gang still remain in the pigeon-holes as memorials of the lottery influence. There have been changes, also, in the lottery business, which is now being driven out of New York by the combined efforts—some of them half-hearted—of the Governor, the magistrates and the police; and we hope that the lottery dealers will soon have no further use for their dirty tools, and will hand them over to justice. All these reforms require time, however, and the libels, slanders and scandals still continue to be published.

Under these circumstances we have devised and recommended to the injured professionals a flank attack which bids fair to suppress the gang and its organ. Since the owners and editors are pecuniarily irresponsible, and since they are notoriously and corruptly protected from prosecution, we have urged those who have been libelled and slandered to seek redress from the persons who publish the obnoxious paper, after giving due notice and warning to all concerned. The editor might write whatever libels and falsehoods his prurient and debased imagination could invent; the owner might have this nauseous matter put into type and printed; but unless responsible men and companies stood ready to publish the printed matter, to give it circulation, to put it in the hands of the reading public, no harm would be done and no injury would result. Thus it is, after all, the publishers who do the real mischief, and they should be held responsible, since the owners and editor are irresponsible. The newsdealer who sells the paper containing libels and slanders, who disseminates it through the community, either by wholesale or retail, either personally or by his agents, after he has been properly notified of the character and contents of the vile sheet in which he deals, becomes as guilty, morally and legally, as the editor who writes and the owners who print the libels and slanders. This is the law, and at least half a dozen suits have already been begun to enforce it.

That there may be no mistake about this legal question, we print on the second page of this issue a letter from Mr. W. A. Sheridan, one of the most prominent and distinguished lawyers of Chicago, in which the whole subject is judicially reviewed. Mr. Sheridan's letter is, in fact, a brief upon this subject, and may be safely accepted as indisputable authority, which any competent court will approve and endorse. We need not point out its value to all who seek redress in the manner which we have advised Mr. Sheridan shows conclusively that a civil and criminal suit can go on concurrently, except that exemplary damages cannot be claimed when the libeller or slanderer has already been punished under the criminal law; but actual damages can always be recovered. He shows that it is sufficient for the complainant to prove the libel and the publication, and that upon the publisher or newsdealer rests the onus of proving that the publication or sale was made without the knowledge or consent of the accused and after due care and caution upon his part to prevent it, or that the libel is true and its publication justifiable. He deduces, also, from his exhaustive review, that if a publisher or newsdealer insists upon handling a publication which habitually deals in libels, slanders and scandals, and especially after his attention has been called to the character of this publication, then the situation presents dangers which no prudent business man would encounter, since no jury, upon due proof of these facts, would be reckless enough to acquit him of complicity in the libel or slander.

We recommend the very important letter of Mr. Sheridan and its logical conclusions to the attention of those concerned. It is our duty to see that the profession is protected, and to point out to them how they may protect themselves. At the same time, we are equally anxious to protect the publishers and newsdealers, who have done so much to ensure the prosperity of THE MIRROR. They cannot touch pitch and not be defiled, legally as well as morally—that is the gist of Mr. Sheridan's able communication. To them we recommend it as a warning and a means of saving themselves much loss and annoyance. There is no reason why any publisher or newsdealer in this country should handle a notoriously disreputable and scandalous sheet, when so many good, clean, decent papers are printed. To the profession we recommend Mr. Sheridan's shrewd hint that any publication which exposes anybody to insult, hatred, contempt or ridicule, or imputes incapacity or dishonor, is a legal libel and is indictable. But the miserable and irresponsible wretches who write and print such libels slip through the fingers of the law like slimy snakes, while the grip of Justice closes like a vise upon the publishers who circulate and the newsdealers who sell their pestiferous papers.

A Contemptible Pulpit-Beater.

Two weeks since THE MIRROR published a letter from a prominent clergyman of Brooklyn, which advocated the most liberal and broad views for the Church and Stage. A union of these, or at least a bond of tolerance between the two, has long been the subject of debate, and the best minds of both factions have often met upon a middle ground and discussed the question in all its phases. The result of these discussions has not been radical, but a gradual lessening of the bigoted intolerance of some of the more orthodox divines has shown that they have been productive of much good. Yet there are still clergymen of contracted thought and uncharitable heart, not a thousand miles away from the great metropolis, who still rust in the decay of Puritanism, as will be seen by the following letter:

NEWARK, FEB 26, 1881

EDITOR NEW YORK MIRROR:

DEAR SIR:—Will you kindly pardon this intrusion upon your valuable time, and in the next issue of THE MIRROR explain away a doubt which exists in our minds as to the correctness of an assertion made in the pulpit of one of our churches, on last Sunday evening, by one of our most prominent clergymen, who chose for his subject on that occasion, "The Theatre and Theatricals," and in the course of his remarks declared that Charlotte Cushman had made the following sweeping assertion, viz: "That none on the stage are pure."

Now, Mr. Editor, we very much doubt the correctness of this statement, and will patiently await the issue of your impartial paper to have the doubt cleared away. We have a special object in appealing to you in this matter, and if you will kindly give us a little light on the subject, you will greatly oblige several subscribers to THE MIRROR, as well as your humble servant. C. BENEDICT.

The best way to rebuke such bigots as the one alluded to by our correspondent, is to pass them and their inflammable dogmas by in the contemptuous silence they deserve. Such men bear about the same relation to the clergy at large as the sand lot charlatan, Dennis Kearney, does to the political body which he disgraces. Their minds are like nut-shells; their mental vision limited to the space between their anvil-pulpit--into which they beat their prejudices—and their quarterly salary-day; and fortunately their power of doing harm is as small as their power of doing good. These men are the disgraces of the clerical fold. Inquire among their brethren of the cloth, and their status may very soon be determined. The man is alluded to by our correspondent as "one of our most prominent divines." If this be the case, what can the rest be? Let us of the profession send to the pastors of our churches and have special prayers voiced to Heaven next Sunday for the good people of Newark, N. J.

It is almost a desecration to the memory of one of the noblest women associated with the history of our stage to even consider the statement alleged by this fellow to have been made by her.

Miss Charlotte Cushman was a woman of truth, of virtue and goodness. She never asserted "that none on the stage are pure;" and the scoundrel who stains her memory with such a gross suggestion, be he private individual or minister of the Gospel, should be cowhided and branded as a sneaking, cowardly liar.

Our correspondent is answered.

They say actresses are the best hands in the world to keep secrets—keep them going.

Actresses commence to star at about thirty, and they begin to grow young at the same time.

Joseph Briety, a St. Louis actor, died last week. So-Briety is dead at last!

Raymond thinks it better to love a short girl than never to have loved a tall.

An amateur actress has got a father worth $100,000, and she makes all her own dresses. This is an instance, however, which is very seldom.

One of the most beautiful women on the stage is now in an insane asylum. Her insanity was caused by the use of cucumbers. We presume her professional sisters will begin to flock to the institution to see what kind of climate it is, and to make arrangements for permanent accommodations.

Miss Dora Leigh.

Our first page to-day shows a cleverly executed likeness of this popular actress, now in the first year of professional activity at the Madison Square Theatre, where she made her debut on the 13th of November, 1880. In her brief experience she has developed dramatic talent of a high order, and is considered one of the rising actresses of the day. During the traveling tour of Hazel Kirke throughout the South and West, Miss Leigh has been highly extolled by the press, and her Dolly Dutton is spoken of as a delightful impersonation. The Baltimore *Gazette* says: "The Dolly Dutton of Miss Dora Leigh was charming, and her comedy business kept the house in a continued roar of laughter." The accomplished critic of the New Orleans *Times*, Mr. Farrell, writes of her as follows: "In the annals of the legitimate stage there has been no greater success achieved by an actress in so short a time as that of Miss Dora Leigh. This little lady, probably the wealthiest young actress on the stage, has a genuine love for her profession, and in the five weeks of her professional life has made rapid strides. With only two rehearsals she appeared and played Dolly Dutton to the satisfaction of the author, and since that time her improvement has been rapid, marked and constant." The Augusta *Constitutionalist* says: "Dolly could have no better representative. She is a lady of rare accomplishments, and will certainly obtain a prominent position in the theatrical firmament." The *Democrat* of New Orleans speaks of her abilities thus: "Miss Dora Leigh is a neat comedienne, most entertaining in her vivacity, and effective in her acting."

PERSONAL.

CARTLAND.—Grace Cartland is seriously ill at Troy, N. Y.

SPIES.—J. J. Spies went to Baltimore this week on a visit to his wife and family.

GRANGER.—Maude Granger informs us that she has not accepted a Boston engagement.

COURTAINE.—Harry Courtaine and wife will join the Legion of Honor company next week.

CHANFRAU.—Frank Chanfrau will play an engagement at Haverly's Fourteenth street next season.

MAGINLEY.—Ben Maginley will take Deacon Crankett to London in April, under contract to Colonel Mapleson.

RICH.—Isaac B. Rich will again become interested in the management of the Howard Athenæum, Boston, next season.

MACKAYE.—A hearing of Marshall Mallory's testimony in the Mackaye case was begun yesterday before a referee.

DREW.—Mrs. John Drew told an interviewer that the dullest audience she has played to this season were those in Boston.

HOWELLS.—The Courtship of Miles Standish is the title of a new play by W. D. Howells, which will be produced at the Boston Museum.

MCGEACHY.—Charles McGeachy is out with the English Mastodons in the capacity of press agent. This fact he desires to be spread abroad.

LEONARD.—Miss Agnes Leonard is gradually recovering from her very severe illness, and is able to take short walks. She will be in New York shortly.

TURNER.—May Turner, who retired from the stage four years ago, has decided to resume professional life. She expects to obtain an engagement shortly at Daly's.

BARROWS.—James O. Barrows, of Haverly's Widow Bedott, is a California actor of great promise. He has made an excellent impression everywhere as Elder Sniffles.

WARD.—Genevieve Ward has been bored to death by dramatic authors, and to get rid of two of the most importunate she accepted a piece from each. A dangerous precedent truly.

BOUCICAULT.—Dion will open his N York engagement at Niblo's with the Shaughraun in April. It has not yet been decided whether he will play the O'Dowd here this season or not.

HINE-SHAFFER.—Walter Hine, business manager of Willie Edouin, will shortly espouse Miss Annie Shaffer, a handsome young lady of Baltimore and a capital vocalist.

WIVES.—It is announced that George Boniface and J. B. Studley will take the road in a new piece called Two Hundred Wives, which ought to draw at least fifty per cent. better than the other one.

MODJESKA.—Madame will shortly appear in London in a new poetical play from the pen of W. G. Wills. Wills writes much, but seldom succeeds in tempting success to come down and perch upon his handiwork.

DOLARO.—Mme. Dolaro has been engaged by Dion Boucicault to play leading business with him next season. He is writing a part especially for her benefit in the new play. She goes to Boston next week to perfect the preliminaries.

FOOTE.—William Foote has taken the American Hotel in London, formerly known as Bertolini's, where he will entertain our countrymen. He calls especial attention to the amusement profession who may make his place their headquarters. Sir Isaac Newton, the philosopher, Foote writes us, once lived there, and consequently nothing will be lacking for everybody's comfort and convenience.

BOUCICAULT.—This gentleman announces that during his stay in Boston he will deliver an address on the subject of the occupation and Government of Ireland by the English, and give an explanation of the Home Rule question.

BLANCHETT.—Mr. Charles Blanchett, of Haverly's Widow Bedott, called on THE MIRROR Tuesday. He showed the reports of the treasurer of the Brooklyn Theatre, which certify that his company played to $2,300 on Washington's Birthday.

DAVENPORT.—Fanny Davenport reports this season as the best she has ever had. In many of the large cities the success of Camille was so great that people have been turned away, and the orchestras have had to make way for the public.

FIELD.—Kate Field is at present resting in this city, preparatory to her coming season with a new musical and dramatic piece. During her present retirement she is engaged upon a biography of Fechter, to whom she is indebted for dramatic instruction.

BOOTH.—An English artist is painting a full-length portrait of Edwin Booth in the character of Richelieu. Mr. B. writes from London that the public and brains are with him, "but the critics and many æsthetic asses consider me antique in style, and don't like my costumes."

OWENS.—John E. Owens has just concluded a highly successful engagement in Portland, Oregon, and will start East immediately. He will produce his new comedy, That Man from Cattaraugus, at the Fifth Avenue Theatre at the conclusion of the Strakosch-Hess season.

NEILSON.—A fine portrait of the lamented Adelaide Neilson, surrounded by dramatic emblems and adorned with Shakspearean quotations, the names of the plays in which she acted, etc., executed in this city for John Stetson, has been photographed by Warren, of Boston. It makes a very tasteful souvenir.

MCCULLOUGH.—John McCullough was presented with a beautiful wreath of flowers by the authoress, Augusta Evans, at Mobile, Ala. last week at the close of his engagement. He responded to the enthusiastic applause in a very neat speech, thanking the audience for their kind encouragement. His engagement at Mobile took the form of an ovation.

HAROLD.—Manager Blanchett has engaged Lizzie Harold for the part of Melissa in Haverly's Widow Bedott Company, in place of Helen Vincent, who was found unsatisfactory. Miss Harold is a popular and talented little actress, and as she is well known in San Francisco—where the company is soon due—she will prove a valuable acquisition to the party.

ERRATUM.—Last week, by a typographical error, the name of Mr. J. M. Hill's All the Rage company was substituted for the Criterion Comedy company in an account of the latter's disbandment. In justice to Mr. Hill we must say that his combination is intact and playing to capital business everywhere. It has been on the road fifty-eight weeks—the longest consecutive season of any organization in the country. Their return visits along their route are attended usually with doubled receipts—a capital sign of active life and favor.

Manager Leavitt's Answer.

Mr. M. B. Leavitt arrived from Chicago a few days ago, and called at THE MIRROR office to make a statement regarding the forcible remarks of Mme. Selina Dolaro in our last week's issue.

"You deny Mme. Dolaro's statements?"

"Yes, sir. I paid her in full for her services to the date we compromised, and have her receipt. Her contract was cancelled by mutual agreement."

"Then you owe her nothing?"

"No—nothing."

"How does that cancellation read?"

Mr. Leavitt proceeded to dictate, when we interrupted him with—

"Can you produce the receipt?"

"Yes, sir, in ten minutes."

He then left the office, and returned in a few moments with his salary book, containing the signatures of his people.

"Here, you see Dolaro's signature, which occupies four lines."

"Yes, but please read the acknowledgment."

Mr. Leavitt objected to the first part of the receipt being published, as he contended that it was of a purely private nature, but that we might use the latter part, which bore upon the issue, and was as follows: * * * "All contracts made prior to this date (Jan. 29) we hereby agree are null and void." Mme. Dolaro had first added the words "under protest" to her signature, but they had been stricken out.

"True, this seems to cover all your obligations to the lady, but how about the $200 you offered her? Have you paid it?"

"No—that was simply—well, it was this way: I offered to give her $200 and pay her fare and that of her maid back to England, if, after a reasonable period, she did not get an engagement."

"Did she accept it?"

"Yes, she jumped at it."

Mr. Leavitt spoke of other matters in connection with the lady's position in his company which we deem unnecessary to repeat here, and seemed somewhat exercised to think Mme. Dolaro should have applied adjectives to him which he thinks were undeserved.

"*The play's the thing.*"—HAMLET.

Monday night a play from the French of a young Parisian novelist and dramatic writer, Delpit, was produced at the Union Square Theatre with the title Felicia, or Woman's Love. The theatre was well filled, but by no means crowded, by an intelligent and discriminating audience, that received the drama, if not with absolute coldness, at least with impassive disapproval.

The adaptation of Le Fils de Coralie—the original to which Felicia owes its being—was made by the regularly employed dramatist of the Square. Mr. Cazauran informed us several days since that the last act of this was entirely the offspring of his own imagination, and that his alterations of the plot and its treatment were so many and important that he could justly state that it was founded upon and not adapted from Le Fils de Coralie. Very good. Yet Mr. Cazauran had not the courage of his convictions or Mr. Palmer had not faith in his playwright lieutenant, for the words "adapted for this theatre from the French" figured as a line upon the house-bill. We can now appreciate Mr. Cazauran's delicacy in hiding his claims to originality in Felicia under a bushel.

The story of the play presents as a central character a reclaimed woman, Felicia, who is endeavoring to lead a life of respectability for the benefit of her son, Captain John, who was born while she was engaged in living the shameful life of an abandoned *femme de vie*. The action of the piece takes place in the South of France, at the close of the Franco-Prussian war, and the scene employed during its four acts is the salon of the villa of M. Mornay, a wealthy old gentleman, whose life is devoted to archæological pursuits. M. Cassagnac, a man of the fashionable world, is visiting Mornay, and having sowed his wild oats, determines on settling down to quiet, connubial existence, and sues for the hand of Mornay's pretty daughter, Dolores. He invokes the aid of the young girl's sentimental aunt, Eleanor, who promises to exercise her entreaties in his behalf. On questioning Dolores the aunt makes the discovery that the former's affections are engaged; that she already loves a handsome young officer, just returned from the Prussian field of war, where he has attained distinction and the decoration of the Legion of Honor for his bravery and daring. This young man passes under the name of Captain John. The young people tell one another of their love, and the officer decides to ask Mornay's consent to an alliance. The father gladly consents to the match, but is scarcely prepared for the confession that the captain volunteers, which reveals the fact of his being an illegitimate son. John has no knowledge of his father, and only knows the story of his birth as told by Mme. Dumont (Felicia), who pretends to be his aunt. Old Mornay, at first, is staggered by this revelation, but, recognizing the young man's merit, and wishing to do everything that may insure Dolores' happiness, he finally gives his consent to the union. Mme. Dumont, who is known as a peasant farmer, calls at this juncture, in time to share in the congratulations over the successful issue of her alleged nephew's suit. She is presented to Cassagnac—who had formerly known her in the height of her abandonment as Felicia—and a mutual recognition ensues. The party exits for dinner, and this brings the first act to a close. The second act is spun out by a tame love scene between Dolores and Captain John, and several stormy interviews between Cassagnac and Mme. Dumont, in which the latter implores his silence on the plea of her child's happiness and love. Cassagnac at first declines to make such a concession, on the strength of the disgrace that such an alliance would bring upon the house of his honored friend. He also objects to the innocent Dolores living on the fortune that had been dowered her husband through the illicit gains of a courtezan. The mother's agony, however, at length awakens Cassagnac's sympathy, and he reluctantly consents to keep her secret. In the third act matters reach a climax. When M. Ferri, a legal friend of Mornay, is called upon to draw up the marriage contract of the young people, Mme. Dumont is unable to give the name of John's father. When closely questioned by the suspicious old notary she tells a disjointed and incoherent story of the youth's origin and the source of his fortune. Her confused manner causes Ferri to believe that something is wrong. He sets to work to discover in what particular her story is false. A conversation with Cassagnac fails to elicit the desired information, and the lawyer is forced to resort to strategy in order to attain his ends. He confronts Mme. Dumont, and tells her that Cassagnac has told him all. Surprised, the mother cries "The coward!" and thereby exposes herself to the notary. While sympathizing with the woman he refuses to permit his friend Mornay to be imposed upon, and under cover of secrecy forces Mme. Dumont to tell her story to the father of her son's sweetheart. Captain John also is told the true story of his disgraceful birth and his mother's previous shame. In order to shield his mother and spare Dolores additional pain he is persuaded to follow David Garrick's example and degrade himself in her eyes by raising an obstacle, in the shape of insufficient dowry, to the signing of the marriage contract. This *ruse* does not succeed, Dolores rightly surmising that Captain John is not telling her the truth. Finally Mme. Dumont, as a last resort, makes use of a desperate expedient. She produces proofs that conclusively show to Mornay that Captain John was the son of his own brother, who had tricked her into a *liason*, and on his death-bed charged her to do her utmost to rear the boy in an honorable fashion. This changes Mornay's mind. He relents; gives his consent to the alliance; the contract is signed, and the curtain falls as Mme. Dumont retires with two nuns to adopt the life of a *religieuse*.

To begin with the sub-title, Woman's Love is a misnomer. The whole pith of the play and its interest hinges upon mother's and not woman's love. Perhaps Mr. Cazauran settled the matter by reasoning that a mother is a woman; hence a mother's love must also be a woman's love—a species of logic that may be illustrated by the following proposition:

Let a = *woman*,
b = *mother*,
c = *love*.
Then $a : c :: b : c$;
hence, $a c = b c$

—or, woman's love equals mother's love.

Felicia is quite as unsuited, in its way, to the stage of the Union Square as was the lurid Creole. In *motif* it is pre-eminently broad and objectionable. The spectacle of a harlot endeavoring to impose herself upon an unsuspecting family is not one which the average American, with his ingrained ideas of social morality, can behold without feelings of repulsion. In any liberal-minded community there are always good people willing to do all in their power to rescue fallen women from destruction. But society in America—whatever it may be in France—is not so charitable that it can sympathize with or even tolerate the efforts of a woman of bad fame to figure as a pretentious adventuress, and foist her bastard child, backed by her ill-gotten gains, upon the hospitable footing of an intimate friend in the bosom of a reputable family. It may be urged that Captain John had gained for himself fame and name as a soldier and a gentleman of honor, and therefore should not suffer for the misdeeds of his maternal parent. Very true; we heartily agree with this view of the matter, but Captain John himself plays a very unimportant part in the salient points of the story. It is the struggle for recognition of Felicia on which the leading interest is focussed. There is no dishonor attached to the misfortune of being a natural son. In France, and in England too, history records that this sort of child has been made the recipient at all periods of military and court honors. Royalty has often seen fit to confer titles and estates upon him, and the genealogical tree of many noble English families of to day springs from a broken root, and the bar sinister still has a corner on their heraldic bearings. Our sympathy in Woman's Love, therefore, is naturally centered upon Captain John, the illegitimate child; but this is not the purpose of the play, which strives to rouse our commisseration in favor of his mother. By this it will be seen the drama defeats its own object from the start. A New York audience can stomach a liberal amount of vileness—especially when it is produced at the Square and bears a French label—they will not avert their eyes from scenes which drag in the breaking of the brittle Seventh Commandment; but when it comes to palming off upon them a Jezebel of the lowest order and asking their sympathy for her schemes and connivances to be looked upon as a model of matronly virtue, they naturally revolt and refuse to swallow such unpalatable and noxious mental food. The day for hot-bred drama is passed. Our people have developed a taste for plays that are natural and healthy; they are surfeited with productions that have been forced into a sickly life with licentiousness and lust for their spring of action. The reaction has been slow, but it has been sure. French rubbish has been supplanted by honest English comedy, light opera and pure drama. If the French stage creates anything good, let us have it, by all means, but our public has acquired a keen moral sense that is dangerous to the hopes of those who once profited by their taste for vicious and enervating plays. The very best argument that can be employed against this piece in question, is the fact that Dolores' father removes his daughter from the presence of Felicia and out of hearing of a recital of her story, which Mornay is unwilling should be told before his child. If the stage father has scruples of conscience against his child's innocent mind being shocked by a filthy disclosure, what must be the feelings of the father of real life in the audience? Is he willing that the daughter beside him should passively hear the same dissolute page from the history of a debauched woman's life of shame? These are strong words, but we are dealing with a strong subject which needs the most emphatic treatment. Felicia, or Woman's Love, is impure and bad in its influence, and the sooner it ceases to offend the ears of a moral community, the sooner we shall be able to congratulate Manager Palmer upon his good judgment.

Mr. Cazauran's work has been generally well done. He is undoubtedly the best and most successful adapter on this side of the water. But when Mr. Cazauran attempts to originate he fails ignominiously. The last act of Felicia he claims as his own. It is the weakest of the play—ante-climaxed, slow and pointless. What interest the piece contains culminates with the third act. The dialogue is smooth and even, and is rendered into tolerably good English—as clean as the plot will permit. The comedy, however, is not well defined. Mr. Cazauran usually is puerile in this direction.

There are but nine characters in Felicia, and they are all well played. Charles Thorne, Jr., looks rejuvenated as Captain John. It is the worst part that has been put into his hands since he has been connected with the theatre. It is not above the capabilities of a walking gentleman or juvenile, and should have been given to an actor like Walden Ramsay. Mr. Thorne played with a better grace than any other leading man that we know, intrusted with such a mediocre role, would have done. He has only one opportunity for strong acting—in the third act—but he took full advantage of it and was rewarded with applause for his pains. John Parselle as Mornay, the archæologist, carried away the honors from the rest of the gentlemen. It was a capital performance, well moulded, full of rich, dry humor, and natural almost to a fault. We have seen nothing that Mr. Parselle has done in several seasons that pleased us so much as this. J. H. Stoddart is eccentric but monotonous. He acted the notary very much as he acted old Babbage in the Banker's Daughter, the "baby" in The Danicheffs, and the other parts that he has played at the Square. One can get even enough of Mr. Stoddart. Unless he speaks louder, however, the people at the back of the little theatre will be unable to know anything about him. Frederic de Belleville gave dignity and nobility to the character of Cassagnac, the man of the world. His foreign accent is pleasant to the ear, reminding one forcibly of Fechter. De Belleville is a good actor—above all a gentleman on and off the stage—and only needs better parts to develop into a great favorite. Owen Fawcett had a stupid comedy part of two lengths, in which a good idea—that of a musical painter—is sacrificed to Mr. Cazauran's ignorance of comedy writing.

Rose Eytinge received a tremendous ovation on her reappearance at this theatre after five years' absence, and she sustained the disagreeable part of Felicia with admirable power throughout. It is suited to Miss Eytinge's age and style. Sara Jewett was sweet and pretty as a pretty little girl, Dolores—another miscast; the part distinctly belonging to the line of an *ingenue*. Mrs. Phillips as Eleanor, and Estelle Clayton as Mme. Doricourt were each deserving of a word of praise. The one scene, by Marston, was a handsome interior showing a vine-clad hill, a river and a distant town through a broad window.

Mr. Cazauran publicly states that he has improved the play by bettering the character of Felicia as found in the original French story. This is the sort of bettering that calls a spade a shovel. Manager Palmer says that "his presentation of the piece best evinces his own opinion of its merits. He can only hope the public will endorse that opinion." We shall wait and see.

Byron's Upper Crust was produced at Wallack's Wednesday of last week before an apathetic audience that voted the piece a failure before the second act was over. The regular first-night frequenters of the theatre were not on hand, having evidently been scared away by the disappointment of Where's the Cat?

The following synopsis shows the thin veneer of incidents that mark the progress of the comedy: Doublechick, the central figure of the piece, is an old fellow who, like the butterman in Our Boys, has become wealthy in humble trade—in this case by the sale of soap. But Mr. Doublechick desires to personally follow the direction taken by his excellent article of trade, and to be taken in hand by the best and highest people in society. He has two neighbors, whom he determines shall introduce him to that social paradise at whose gate he stands disconsolate, not at all like Milton's Peri, but like the illiterate, pompous, ambitious old tradesman that he is—full dramatic cousin to the butterman. One of these neighbors is Lord Hesketh, a blue blood nobleman, whose ancestors, as well as wealth, are alike relics of the remote past. Doublechick lends money to the impoverished lord, and hopes to make his mark in society through his debtor's good offices. As a second string to his bow he encourages the attentions of a generous but empty-headed young fellow, suggestively named in the bills Sir Robert Boobleton, whose worldly inclinations he in the direction of his stable, his kennel and Doublechick's pretty daughter, whom he has chanced to meet. But the pretty daughter, not at all after the fashion of pretty daughters in real life, prefers the romantically rich to the financially poor future opened up to her in the devotion of young Wrentmore, a morally upright but pecuniarily depressed young architect, who unequally divides his attentions between an unprofitable business and the charming daughter aforesaid. The elderly gentleman in soap notices that the young architect stops the way to his desired social terminus, which he seeks via Lord Hezketh's acquaintance and Sir Robert's family alliance, and he determines to force the young architect to stand aside at once, obliging the daughter to accept Sir Robert's offer. Between Doublechick's attempt to play the gentleman by the side of Lord Hesketh, his comical encouragement of Sir Robert Boobleton, and his wrath at his daughter's affection for the architect which threatens to prevent his entrance into the society of the Upper Crust, the humor of the piece is sustained. Many farcical complications ensue, and Nora Doublechick's marriage to the rich young nobleman seems imminent when Kate Vennimore, a niece of Lord Hesketh, with that keen feminine instinct which enters so largely into the characters of young ladies in all properly constructed plays, divines the state of affairs and cleverly leads up to the disclosure, exactly at the right moment, of the fact that young Wrentmore is an example of that large class of heroes in well-conceived stories, the "long lost son," whose father, opportunely in this case, turns out to be Lord Hesketh. The frothy wrath of the "gentleman in soap" subsides with the knowledge of the blue blood of the young architect, and the niece, with true dramatic propriety, falling heir to the affections of the baronet. The curtain is rung down on Doublechick's successful accomplishment of his ambition to become connected with the "Upper Crust."

There is nothing very funny about this story, and it is too thoroughly English to interest or amuse an American audience that is unable to appreciate it. The management doubtless imagined that the clientele of Wallack's—an English comedy house—would understand the point of Upper Crust. Either they were sadly mistaken in their expectations or the patrons of Wallack's have kept away since it was produced, for the piece has proved a frost of the bitterest sort. Yet there is much about the comedy that is enjoyable, even to us benighted Americans, and it is not singular that a run of a year has been scored to its credit at the London Folly Theatre. The dialogue is crisp, brilliant and epigramatic; the characters are true types of certain classes of our English cousins; and there is a brisk wholesomeness about the whole thing that the nasty Cat of Albery wholly lacked. Byron must be given his due, and in this instance it consists of unqualified praise for a witty, clear and sparkling comedy. Toole in London plays Doublechick, and his success in the part has been great. William Elton plays it here. Toole had the advantage of the author's counsel in shaping and creating the part. Elton was obliged to rely on his own resources, and it is greatly to his credit that he did not descend to slavishly imitating the original, whom he had seen. The audience, as we have remarked, was disposed to be captious, and did not extend that encouragement to Elton which is so welcome and necessary to an actor playing a new part for the first time. Yet he struggled bravely, and succeeded in giving a capital portraiture of the soap-dealer with designs on the aristocracy. He made the character thoroughly distinct from the strongly-outlined characters he has presented in the several productions of the season; and although Upper Crust has developed into a first class failure, we shall stow Elton's Doublechick away in our memory as a very enjoyable performance. Harry Edwards played Lord Hesketh with the high-bred *hauteur* that the part demands. Harry Pitt was rather stiff and awkward as Walter Wrentmore. It was Byron's leaps into the sentimental that made the audience "guy" Mr. Pitt and Miss Boniface in the last act, and they are consequently blameless for the unwelcome episode. Osmond Tearle gave a delicious picture of a "horsey" baronet. It was conceived with appreciative nicety, and was a truthful prototype of certain English turfmen of good birth and breeding that may be found on the other side. When Mr. Tearle was on the stage the spectator distinctly smelled the stable. Edwin played a servant. Adelaide Detchon grows more affected as the season progresses. We fear that as Norah in Upper Crust the climax has been reached. We are glad to hear that Mr. Wallack intends to dispense with this young lady's services before next Fall. She has been a dear bargain at one hundred dollars per week. Stella Boniface was simple and girlish, but made no impression as Kate. Mme. Ponisi played Lady Boobleton well, of course. Other things are in preparation, and Upper Crust will be shoved aside as soon as something is got ready to take its place.

Edgar Fawcett's comedy, Sixes and Sevens, was done for the first time in New York at the Bijou Tuesday evening. A fair-sized audience was in attendance. The play has been done in Boston, so its performance at the Bijou was not a test one. The Hub critics picked it to pieces, and our people have followed suit, tacitly admitting that our down-East brethren were right for once. The story is simple and of the frothiest nature. A young artist, who cannot paint, marries a girl in California, brings her East, and in order to domicile himself in the house of his aunt, Mrs. Vandervoort, who has matrimonial plans in view for his future, introduces his wife into her establishment as his sister. The aunt endeavors to make matches between both of them with a fop and a young girl of her acquaintance. Everybody is at cross purposes. Plots are laid in order to avert this wholesale marriage calamity and avoid the unpleasant future of two bigamous alliances. A medical man, Dr. Delehanty, is taken into their secret by the artist and his wife, and he promises to see them through their difficulties. He masquerades as a clairvoyant and gives a *seance*, by which means he is enabled to put in a good word for the perplexed young people by pretending to receive a communication from Mrs. Vandervoort's former husband. This plan is spoiled by the entrance of a genuine spiritualist who exposes and unmasks the doctor. Matters are finally set aright and a stupid farce is brought to an end. Mr. Fawcett did some promising work in the False Friend. Sixes and Sevens, however, is a step backward. There are some funny lines in the piece, and two or three humorous situations, but taken as a whole it is the flimsiest sort of twaddle. There is an attempt at satirizing the foibles of fashionable society that is by no means successful.

Sixes and Sevens has the merit of being interpreted by a wonderfully good selection of artists. Miss Jeffreys Lewis played Isabel, the artist's wife, with piquante grace. As Hazel in the Madison Square eternity melodrama, she has demonstrated to the perfect satisfaction of the public that she cannot sing "Clochette." Tuesday night she equally convinced everybody that even from her lips the inane verses about the dimple on somebody's chin is not fascinating or soothing. But as a comedienne Miss Jeffreys Lewis is delightful, and we know she will forgive our strictures upon her vocal powers. Miss Irving as Mrs. Vandervoort was quite satisfactory, and painstaking, and looked very much like one of the be-powdered old society dowagers that may be seen airing themselves in the Park in their yellow-wheeled chariots any fine Saturday afternoon. Belle Mackenzie was pretty and attractive as Angelica Clinton, and Mrs. George Rowe made a great strike with her wonderful emotional effects in the third act. Nellie Dickson and Lizzie Hight (as near as we could judge, one and the same person engaged in "doubling") played two unimportant parts very well. Herbert Archer was too boisterous as the artist, Julian. He has not yet shaken off the loudness of the variety stage. Henry Linden was very good as an over-exaggerated—he couldn't help that—spiritualist, and A. H. Canby was very "realistic" as a silly fop. Sydney Drew—a brother of John and Mrs. Georgie—has the talent of his illustrious mother coursing in his veins. He only needs experience—for blood always tells. J. B. Polk created fun as Dr. Delehanty, and were it not that his falsetto song, like Miss Lewis', was something wild and terrible, we have no fault to find in his case. The piece was nicely put on. One scene, we believe was new, another was recognized as having served for the Lion-Tamer's Club in Lawn Tennis. There was a liberal sprinkling of the profession in front—a bad sign for the success of a piece better than Mr. Fawcett's.

The Legion of Honor was played at the Windsor Monday night by the Piercy-Graham-Morrison Combination to a full house. The piece is done in better style than at the Park, and the company is seen to better advantage. Miss Annie Graham has made a hit as Elise, and, although suffering from ill health, she sustains it dramatically. Sam Piercy and Lewis Morrison repeat the strong impersonations in which they received excellent notices at their former appearance. Forrest Robinson as Gaston, George Davenport as an Irish French viscount, and the other members of the organization acquit themselves with credit all round. No better performance has been offered at the Windsor since it opened. The Legion of Honor is a strong play, the company illustrating it is one of the best on the road, and the whole performance is therefore thoroughly enjoyable. Next week Mahn's Opera Company will sing Boccaccio. The Windsor is playing a better class of attractions now than the Grand Opera House, and is rewarded with better patronage.

Billee Taylor at the Standard is turning scores of people away every night. The opera is delightfully sung, and anybody wishing a chance to see it must secure his seat well in advance. Manager Henderson is, without exception, the happiest man in New York.—Joshua Whitcomb is drawing good audiences to the Opera House.—Needles and Pins gives way to School Days Saturday night. The one hundredth performance of Needles and Pins was celebrated Wednesday.—Hobbies is a good drawing power at the Fourteenth Street, but Nat Gooodwin intends putting up a new piece next Monday night, called The Marionettes. He bought it in England last Summer.—One Hundred Wives passes away at Booth's this week, and Janauschek comes next Monday with a repertoire of tragic roles.—Harrigan and Hart are celebrating their last weeks at the Comique by great houses for the Silver Wedding.—Tony Pastor is going to do another burlesque on Olivette next week. He says that these pieces are better than the conventional stuffed bladder and red fire of the antique variety performance. There's no reason why we shouldn't have as good a burlesque as The Pirates at Pastor's all the time.—The San Francisco's have made several additions to their screamingly funny programme this week.

BOOTH.—Miss Marion Booth is playing the leading parts with John S. Clarke this week through Pennsylvania.

DRAMA IN THE STATES.

CONTINUED FROM FIFTH PAGE.

eney Family concert, 12th; Haverly's Widow Bedott co., 17th; Barney Macauley, 22d; Mrs. Scott-Siddons, 23d; Boston Ideal Opera co., 30th.

UTICA.

Opera House (John Abercrombie, manager): Prof. Warren, wife and daughter, gave spiritual manifestations here 27th to big Sunday audience. Allegory of the Great Republic 25th and 26th to large business. This house presents a good booking for March as follows: 3d, The Salsbury Troubadours; 4th, Haverly's Minstrels (Colored); 5th, Abbey's Humpty Dumpty; 7th, Harry Miner's Pat Rooney comb.; 11th, Daly's Needles and Pins; 14th, Strakosch and Hess Opera co.; 16th, Haverly's Widott co.; 17th, Barney Macauley; 25th and 26th, Boston Ideal Opera co.

Adelphi Varieties (Messrs. Burton & Clark, proprietors): Fair houses past week; performance fair.

BINGHAMTON.

Academy (A. D. Turner, manager): Charles E. Ford's Comic Opera co. 24th in Olivette to good house. It was the first performance of the opera in this city and gave satisfaction. Nothing booked at present writing.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): Hi Henry's Minstrels 26th, to fair business. Booked: McEvoy's Hibernicon, March 2; Charles Collins in Reward, 9th, 10th, 11th, 12th.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Fisk Jubilee Singers appear 28th and March 1, and matinee on the 2d. Abbey's Humpty Dumpty co. 10th; Haverly's Willow Bedott co. 19th.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, manager): Harry Webber in Nip and Tuck 24th to a good and well-pleased house. The McGibeney Family and Hazel Kirke are announced.

ELMIRA.

Opera House (W. E. Bardwell, manager): Hazel Kirke was played here 25th, to good business. Haverly's Mastodons 28th.

SAUGERTIES.

Maxwell Opera House: McEvoy's Hiberuicon performed to good house 24th.

New Jersey.

TRENTON.

Taylor Opera House (John Taylor, manager): B. L. Matlack as Hamlet 22d to good house, and gave satisfactory performance. Willie Edouin's Sparks co. returned 23d and gave one of their inimitable performances, to good house. Pirates of Penzance was sung here for the last time by D'Oyly Carte's co. 26th, to good house. They return to New York to rehearse the latest comic opera, Billee Taylor.

North Carolina.

CHARLOTTE.

Opera House (L. W. Sanders, manager): Katie Putnam 19th and 21st to big houses; company very poor. Tony Denier's co. in Humpty Dumpty 22d to packed house. Booked: Billy Arlington's Minstrels, 10th; Rice's Evangeline, 17th.

Item: This season has been such a prosperous one to the cos. visiting here that several have already booked themselves for next season.

Nebraska.

OMAHA.

The week has been bare of events. The variety stage has, however, been lively at the St. Elmo. The new faces this week have been: Mort. Keating, Lizzie Street, Carrie St. Clair, Aggie Floyd. Departures: Jackson and Peasley.

Item: I am glad to announce that after a Winter of vexatious trouble about the lease of the Academy, the matter has at last been settled by its passing into the hands of J. S. Halbert, a gentleman widely and favorably known. Mr. Halbert is emphatically the man for the place, as he has not only the necessary business qualifications, but plenty of capital. The management has rested under a cloud so long that a man of the right sort is heartily welcomed; and any one doing business with Mr. Halbert will receive the most courteous attention.

Ohio.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): Robson and Crane 22d and 23d in Sharps and Flats, Our Bachelors and Comedy of Errors to splendid houses. Donaldi Concert co. delighted a fair-sized audience 24th. Prof. E. S. Mattoon, of Detroit, formerly of this city, joined the company at Newark 26th, and will travel with them the rest of the season. Coming: Baker and Farron, Feb. 28, March 1 and 2; Edouin's Sparks, 8 and 9; Hazel Kirke, 10.

Comstock Opera House (Theo. Comstock, proprietor): Bartley Campbell's My Geraldine co. did a fair business 22d and 23d. Sarah Bernhardt played Camille to a $4,000 house 24th. Romeo and Juliet by the Governor's Guard and Amphions 25th and 26th. Coming: Leavitt's Burlesque Opera co. 28th and March 1, in Carmen and Orpheus. Rankin's Specialty co. 2d.

Items: Speculators in Bernhardt tickets got badly left here. Parquette tickets were sold in front of the Opera House at fifty cents each at half-past eight. Fred J. Englehardt's big whale will be here March 8.

CLEVELAND.

Opera House (L. G. Hanna, manager): A very light business was done last week by a Child of the State comb. The play is one of absorbing interest, and was elegantly mounted, but the co. proved unequal to the task of properly interpreting it, and failed to make any impression except that of incapacity. Robson and Crane this week in Sharps and Flats. March 7, 8 and 9 Rice's Surprise Party. 11th and 12th and Saturday matinee Sarah Bernhardt.

Academy of Music (John A. Ellsler, manager): Helen Coleman's Widow Bedott party 21st. Miss Coleman calls her idea of the famous Widow an original one, but it is a fearfully weak imitation of those clever comediens Burgess and Bishop, and fails to provoke merriment even of the mildest sort. Of the star's support nothing need be said. The Widow gave way 24th to Buffalo Bill, who drew crowded audiences remainder of the week. Mr. Cody's new play, The Prairie Waif, is an excellent type of the conventional border drama, and is well played by a good co. The long-looked for Hazel Kirke will be produced this week by the Madison Square co. Effie Ellsler has not been seen in Cleveland for two years, and her reception will undoubtedly be most cordial. Week [illegible] Comique Opera co.

[illegible] Manager Hanna was in Chicago [illegible] The Lieseman Concert co. gave [illegible] entertainment at Case Hall 26th.—A new constellation of stars at the Comique this week.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): Bartley Campbell's My Geraldine Feb. 21 to a good house. A magnificent audience greeted the Bernhard-Listeman Concert co. 22d. Amy Sherwin shared handsomely in the numerous marks of approval shown the co. and gained the good will of all present by her splendid vocal powers and refined manner. Jane Coombs's Daniel Rochat to poor business 24th. Leavitt's English Burlesque Opera troupe in Carmen drew a packed house 26th. Coming: Duprez and Benedict's Minstrels 3d; Hazel Kirke 11th; Gus Williams 15th; Rentz Female Minstrels 16th; Buffalo Bill 17th.

Items: Dr. James Hedley commences a course of six lectures Feb. 28, under management of Messrs. Griffith and Driscoll. He is well liked here and will draw big houses.—The Roller Skating Rink still continues to be a big drawing card.—John B. Gough and wife were in the city 27th.—The Keen Bros., Ethiopian comedians and specialty artists, are in town.—A. F. Raveret, business manager for Dr. James Hedley, is at the St. James Hotel.—THE MIRROR is for sale every Friday evening at Pierce & Co.'s, Market street, and Charles R. Schindler's, West Main street.

DAYTON.

Music Hall (Charles D. Mead, manager): Robson and Crane played Sharps and Flats 21st to a good house. Bernhard-Listeman Concert co. gave a very enjoyable entertainment on the 23d; house crowded. Carmen was played by Leavitt's English Comic Opera co. on the 24th to a fair house. On the 25th we had Sarah Bernhardt, who played to the largest audience ever assembled in Music Hall.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Joseph Jefferson, supported by Mrs. John Drew and an excellent co., closed a very large week's business 26th. The receipts exceeded those of any one week's engagement thus far this season. This week is to be filled by Mrs. G. C. Howard's Uncle Tommers, the Ada Cavendish comb. having cancelled. Joseph K. Emmet and co. 7th.

Library Hall (W. W. Fullwood, manager): Tompkins and Hill's Voyagers in Southern Seas played to small but appreciative audiences for the week closing 26th. The principal members of the dramatic portion of the co. rendered their several parts quite effectively. The boy actor, Harry Woodruff, who assumes the role of Robert Grant, displays an unusual amount of talent for a lad of but eleven years. The house remains closed for the present week.

Williams' Academy (H. W. Williams, manager): Leavitt's Rentz-Santley co. terminated a prosperous week's business 26th. This week the Comedy Four and American Four consolidated shows.

Items: J. M. Gotthold was in town 24th.—Canfield and Booker's Pantomime troupe were at Irvins, Pa., 25th; business good.—Miss Lizzie Jeremy, of the Boston Museum co., who is receiving such favorable mention throughout the country, is a Pittsburg girl, and made her debut in this city.—Voyages in Southern Seas will open at Booth's Theatre, New York, March 21.—W. A. Lang, the carpenter-actor, with his own co., threaten the south siders with a performance in the near future.—The Harrisons, Boston Ideals and Hoey and Hardie's Child of State will play return engagements at the Library this season.—It is rumored that Bernhardt has been captured by the Ellslers.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): B., W., P. & W.'s Minstrels Feb. 24 to an overflowing house. G. Wilson in his specialties and the double four in their clog dances are quite worthy of mention. The Pirates of Penzance was produced by D'Oyly Carte's Opera co. 26th to crowded house. Play throughout was well rendered and audience highly pleased. Maginley's Deacon Crankett co. appeared 27th and gave a meritorious performance to a large audience. Booked: Prof. Wiseman, magician, 28th; Harold Warren's Guy'nor co. 4th; B. Macauley's Uncle Dan'l 7th and Rice and Jarrett's Fun on the Bristol 9th.

Items: Tony Sutterlenty's Tyrolean Warblers did some choice warbling at Saenger Halle 25th.—The average for each show during the past week was nearly $500.

NEW CASTLE.

Opera House (R. M. Allen, manager): Donaldi Concert co. 21st to the largest and most fashionable audience of the season. This is the first concert we have had since Emma Abbott in 1877. Those who went solely to hear the singing expected too much and were disappointed. Helen Coleman's Widow Bedott comb. inflicted two and a half hours of unmitigated torture upon about 100 persons who were beguiled into the house on the 25th. Canfield, Booker and Lamont's Pantomime and Novelty co. appeared 26th to a good house and were well received. George S. Knight booked for March 16.

READING.

Academy of Music (John D. Mishler, manager): B., W., P. and W.'s Minstrels, 21st, to packed house; Pirates of Penzance, 22d, to large house. Booked: March 1, John S. Clarke; 5th, local entertainment.

Grand Opera House (Geo. M. Miller, manager): Philharmonic Grand Carnival 24th, to overflowing house; Willie Edouin and co. in Dreams 25th, to a fashionable and very demonstrative audience; performance excellent. Booked: Prof. Cadwell, first week in March, in Psychology and Mesmerism.

HARRISBURG.

Opera House (H. J. Steel, manager): Olivette 21st, to a large and highly delighted audience. This co. will probably return. Hazel Kirke 23d, to one of the largest audiences of the season. Arbuckle Concert co. 25th, to good business. Edouin's Sparks co. 26th, to fair house. Booked: John S. Clarke, supported by Philadelphia Walnut Street Theatre co., as Wellington De Boots and Paul Pry March 2; Jarrett and Rice's Fun on the Bristol co. 12th; Mrs. Scott Siddons and dramatic co. 15th.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Madison Square co. played Hazel Kirke Feb. 22 to a large and critical audience. B., W., P. & W.'s Minstrels drew their usual crowded house 23d. A small but appreciative audience witnessed Dreams by Willie Edouin's Sparks co. 24th. J. S. Clarke as Wellington de Boots and Dr. Pangloss to good business 28th. Booked: 10th, Fun on the Bristol; 14th, Mrs. Scott-Siddons; 16th, Tony Denier; 17th, Billy Andrews; 18th, Around the World in Eighty Days.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Deacon Crankett was given for the second time this season Feb. 22 to a fair house. The character of Polly Peedin was cut out for some reason. 23d, Ford's Comic Opera co. presented Olivette to a good house. The co. is not strong in soloists, but the chorus is very well trained.

Items: There is a rumor that we are to have a new place of amusement in the near future.—Laura E. Byrne is registered at the Wyoming Valley Hotel.

ERIE.

Park Opera House (William J. Sell, manager): Buffalo Bill and comb. 23d to large house, followed by Bartley Campbell's My Geraldine co. 25th to good business, and week closed 26th with the Madison Square co. in Hazel Kirke to crowded house. Booked: Haverly's Colored Minstrels, March 9; Mr. and Mrs. McKee Rankin, 11th and 12th.

Palace Theatre (E. S. Hubbell, manager): Attendance and co. fair.

EASTON.

Opera House (William M. Shultz, manager): Willie Edouin's co. played Dreams 22d to one of the best houses of the Winter. The performance was thoroughly good. 25th, D'Oyly Carte's Pirates of Penzance to a good house. The performance was highly commended. Coming: March 3, The Guy'nor; 8th, [illegible]cCauley.

SCRANTON.

Academy of Music (C. [illegible]indsay, manager): Olivette to a large house 22d. Deacon Crankett to a good business 23d. The Deacon was well characterized by Ben Maginley and the support good. James Redpath lectured in interest of Land League 4th; Theodore Tilton 9th; Charles Shay's Quinquplexal 10th; C. L. Davis 15th; Howorth's Hibernica 17th; Mrs. Scott-Siddons 18th; Rice's Fun on the Bristol 19th.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Frank Mayo closed a week's engagement 26th, playing to good houses, and Saturday night to a house literally packed in every part. Mr. Mayo will appear here early in the Fall in a number of Shakespearean characters. Olivette was to have been the attraction for the early part of this week, given, as Manager Hackett was led to believe, by the Laurent co. This proving false Mr. Hackett at once canceled the engagement, too late, however, to fill the dates. The house is closed until Wednesday, March 2, when the young violinist, Maurice Dengremont, will appear for two nights, assisted by Miss Annie Trafford and Hubert De Blanc. 4th and 5th, the Jollities comb. with their Electric Doll.

Low's Opera House (William H. Low, Jr., manager): Joseph Murphy played Kerry Gow and Shaun Rhu all the week to fair business. March 2 Bartley Campbell's Galley Slave is announced. 4th and 5th a co. composed of Charles H. Doerr, Amy Gordon (of Opera Mad Tame), Wallace McCreery, George W. Denham and others, under title of Ford's Opera co., will appear in Olivette.

Theatre Comique (Hopkins & Morrow, managers): For this week the following: Helene Smith, Melrose Sisters, Lou and William Hayles, Barlow Bros., Leopold and Wentworth and Nellie Thorne.

Items: D. W. Reeves, leader of the American Band, has a benefit tendered him at Infantry Armory March 1. A fine array of talent (mostly home) have volunteered.—Tom Thumb, wife and little party are pleasing those who venture to Music Hall to see them.

Tennessee.

MEMPHIS.

Leubrie's Theatre (Joseph Brooks, manager): Joseph K. Emmet appeared 21st, 22d and 23d in his Fritz in Ireland to very good houses. He arrived on time, and kept straight as a pin during the engagement. Oliver Doud Byron filled out the week to rather slim houses, presenting his well-worn plays Across the Continent and A Thousand Miles Away. Feb. 28, March 1 and 2, M. B. Curtis in Sam'l of Posen; 3d, 4th and 5th, Joseph Jefferson in The Rivals and Rip Van Winkle. Julia A. Hunt and co. will appear in Fanchon and Pearl of Savoy Feb. 28 at Greenlaw Opera House. All shows will do a big business next week, the city being crowded with strangers to witness our Madri-Gras celebration.

Texas.

GALVESTON.

Tremont Opera House: McIntyre and Heath opened to a good house 22d; poor show. Booked: Prof. Bogardus and son, rifle experts, 26th; John McCullough 28th, week; Kate Claxton 7th, 8th, 9th; Mary Anderson 23d to 26th; Bartley Campbell's Galley Slave co. 30th, 31st, April 1, 2.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): F. S. Chanfrau 21st and 23d, in Kit, and Henrietta Chanfrau 22d and matinee 23d in East Lynne, to good business. Tony Denier's Humpty Dumpty troupe filled out the week to fair houses. Mary Anderson appears on the 28th in Ingomar; March 1, Evadne; 2d, Love.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Roland Reed and Alice Hastings, supported by an excellent co., presented An Arabian Night in a most acceptable manner to a fair business week of 21st. The piece is very amusing. Mr. Reed is a good comedian and reminds one of Nat Goodwin; J. N. Beers as Moodle was capital, though the character was a little overdrawn; Eugenia Blair, a young actress of pleasing address, as Kate, was good; Alice Hastings as Rose Maybloom was lively and extremely "blase;" Frank Lane seems to imagine himself a Roman soldier delivering an address to the people; his schooling with McCullough did not fit him for the emotional drama. The scenery was a magnificent achievement of art. Salvini appears March 7 and 8.

Academy of Music (Harry Deakin, manager): Bartholomew's houses drew light at the close. Kate Kane lectured to a fair audience 23d. Chic, an operetta, by home talent 24th and 25th. Sarah Bernhardt 5th, matinee and evening. It has Bern-hard to get her here, but she comes. Anthony and Ellis' Uncle Tom's Cabin 7th, 8th and 9th.

Favorita Theatre (John Slensby, manager): Variety talent seems nearly of the same scope, though the best to be had are found here. Business good.

Canada.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed. Nothing booked.

Theatre Royal (J. B. Sparrow, manager): Closed. Booked: Week of 28th, La Compagnie Française Parisienne in comedy and operettas.

Item: Nordheimer's Hall was again burned on Wednesday night, making the fourth time since its original opening a few years ago.

The Strakosch-Hess Opera troupe began a two-week engagement at the Fifth Avenue Theatre on Monday evening, producing an English version of Boito's Mefistofele, with what may be considered an essentially strong cast. Marie Roze, in the roles of Margherita and Helen of Troy, produced a pleasing impression, without accomplishing any remarkable dramatic or lyric triumph. She sang and acted the characters charmingly, and won upon the audience by her effective simplicity and absence of extraneous effort in her portrayal of the love-stricken maiden. Mr. Conly made much of Mefistofele, though there was an apparent languidness in his assumption that smacked of indifference. His full, rich baritone was heard to advantage in the quartette, which was loudly encored. Mr. Perugini was a queer sort of Faust. In the passive scenes with Mefistofele he sang and acted with great acceptance, but in the translation he was thoroughly unsatisfactory, his exuberance being of the jumping-jack order, while his efforts at love making were so extravagant as to become laughable. He seemed to have no regard for Helen's aural organ, judging from his contiguity and the manner in which he yelled into it, and it is a wonder to us if she has a sound tympanum to-day. Miss Annandale, as Martha and Pantalis, pleased her auditors; her tones are rich and sweet, and her acting vivacious and agreeable. As the humorous Wagner and the good-natured Nero, Mr. Tilla was quite acceptable, though his style is somewhat stilted and lacked freedom. The chorus was fresh in voice, quite true in tone, and very prompt in time, while the costumes and scenery were neat and resplendant. There was a preponderance of brass in the orchestra, which was an unusually large one, and some of the most delicate lyric passages were sacrificed at the shrine of the horn. As an English opera it was probably the best we have had for some time, though in comparison to Italian it was below the acknowledged standard.

On Tuesday evening William Tell was given, with Miss Abbie Carrington as Matilde. This being the first appearance of the lady in this city, there was much curiosity to hear her, and the theatre was filled with a large audience. The lady has a rich, clear soprano voice, yet it is not developed to a degree to entitle her to the rank of a first-class operatic artist, while her dramatic accomplishments are quite slender. She is still young and ambitious, and will some day make her mark. Mr. Carleton was heard to advantage as William Tell. He sings with feeling, and his acting is vigorous and manly. Mr. Byron was laboring under the disadvantage of a cold, and his lyric imperfections were overlooked. The rest of the characters were well sustained, the scenery appropriate, the orchestration much better than on the preceding evening, and the representation as a whole quite satisfactory. Wednesday evening Mme. Roze appeared in Carmen, but as we were not present cannot speak of the performance.

AMONG THE MUSICIANS.

—Mahn's Opera Company will sing Boccacio at the Windsor March 7.

The opera festival in Cincinnati netted $50,000, the expenses being $35,000.

John H. Stout, the well-known tenor, is lying dangerously ill in Philadelphia.

Emma Abbott says that for her personal use she uses none but the Haines piano.

M'lle Marie Litta arrived in this city on the 19th, and is stopping at the St. Denis.

Blanche Roosevelt will concertize at Chickering Hall on the evening of March 11.

Max Maretzek has been appointed to a position in the Cincinnati College of Music.

Franz Rummel's third piano recital will be given at Steinway Hall on Saturday afternoon, 5th.

Annie Louise Cary is in splendid voice and health this season, and is winning golden opinions everywhere.

It is a notable fact that most of the popular lady singers of the present day are Americans, viz.: Patti, Albani, Van Zant, Hauk, Abbott, Kellogg and Cary.

It is announced that Clara Louise Kellogg has signed an engagement to sing for twenty nights in Paris, for a salary of 60,000 francs.

Manager Henderson, of the Standard, impressed with the belief of a prolonged popularity of Billee Taylor, is organizing a company for the road.

Offenbach's latest work, Les Contes d'Hoffman, was produced in Paris on the 10th ult., and it was unanimously voted the best work the composer has done.

The fifth concert of the Symphony Society of New York (Dr. L. Damrosch, conductor), will take place at Steinway Hall on Saturday evening next.

Maurice Dengremont is giving concerts in Philadelphia, at the conclusion of which he will return and fulfill an engagement at Metropolitan Concert Hall.

Carl Formes, the eminent basso, quite old and feeble, is giving music lessons in San Francisco, but occasionally appears in public on some grand lyric occasion.

Miss Wheelock, of Boston, who has been singing in Italy under the stage name of Giulia Valda, was recently married to a Scottish nabob named Edwin Somerled Cameron.

The fifth public rehearsal of the Symphony Society will be given this afternoon at Steinway Hall, to be followed by the concert on Saturday evening. The soloists will be Emily Winant and Franz Rummel.

George W. Morgan, the organist, and his daughter Maude, will give a series of five afternoon concerts at Chickering Hall, beginning on the 10th inst. Mme. Anna Bishop will be a feature of the concerts.

The Veiled Prophet of Khorassan is the title of an opera written by S. Villiers Stanford, an Englishman, and recently successfully produced at Hanover.

It is now authoritatively asserted that Adelina Patti will come to the United States next Autumn, to remain two years, bringing with her M. Nicolini, the great tenor, Mme. Trebelli, the contralto, and Cologni, the baritone.

Theodore Thomas laments that music of so low a grade should be played by orchestras between the acts. He forgets that old-time melodies are as delicious to some ears as the abstruse sonatas of Mozart, Beethoven, et id., are to others.

Verdi's Aida was sung in the Cincinnati Musical Festival, last Friday night, to an audience numbering 7,800, and was brilliantly successful. Campanini, Galassi, Miss Cary and Mrs. Swift formed the chief quartette, and were loudly applauded.

John Lavini's sixth annual concert, on Monday evening at Steinway Hall, was a flattering success. His programme was interpreted by Louise D. Reynolds, a soprano, who made her first appearance in New York, and scored a success; Emily Winant, Mr. Fritch, Franz Rummel and the Philharmonic Club.

On Saturday evening last the Stock Exchange Glee Club, composed of members of the organization from which it derives its name, gave another invitation concert at Chickering Hall, before a brilliant audience, which passed off to the credit of the club and the gratification of those present. The club is composed of but few persons, but it is evident they are all singers, and possess much musical ability. Another concert is in the near future.

The first concert in the approaching Musical Festival will take place at the armory of the Seventh Regiment, on Tuesday evening, May 3. Thus far the singers engaged are Mme. Gerster and Imogene Brown, sopranos; Annie Louise Cary and Emily Winant, contraltos; Signor Campanini and Theodore J. Toedt, tenors; Messrs. Henschel, Whitney, Stoddart and Sohst, bassos. The sale of tickets is to commence March 21st. There are to be seven performances—four in the evening and two in the afternoon. The afternoon concerts will be decidedly interesting, and will consist of symphonies, overtures, organ solos, *ensemble* pieces, choruses and vocal solos, in which all the artists will take part. A chorus of 1200 girls and 250 boys will be one of the features of the third afternoon concert. Dr. Damrosch is making herculean efforts to render this the musical event of the season.

McConnell's Victory.

Possibly no gentleman connected with the amusement business is better or more favorably known than Mr. McConnell, the manager of the National Printing Company of Chicago. It is beyond dispute the largest and most complete of any show printing house in the world. It has been established and built up entirely by his own energy, practical knowledge of business and the faithful and prompt manner in which it is carried on. A man named Kelsey was employed by Mr. McConnell some years ago as bookkeeper and secretary. This man Kelsey was employed because he was in straightened circumstances and really in need of a friend to put him on his legs. He possessed some ability, but, as the saying goes, "he was in hard luck." When he was comfortably ensconced in his easy quarters he began to look about for a chance to advance his fortune, and it seems he scrupled at nothing to accomplish his purposes. He even went so far as to go to stockholders and try to work up a conspiracy to try to put McConnell out and put himself in. A little fellow named Billy Deutsch—not unknown to professionals from his connection with W. J. Florence—was roped into the game, and was even induced to buy stock in order to get a voice in the matter. The plan at first was treated very lightly by Mr. McConnell, but finally it assumed serious proportions, and even found a place in the courts with a trumped-up charge of fraud against him. The recent decision and remarks of the judge given below show Mr. McConnell to be what his friends always knew him—a most honorable and upright gentleman.

The Chicago *Times* says: The case of Whitney & Deutch vs. C. H. McConnell, President of the National Printing Company, and said company, which has been on hearing before the Hon. John A. Jamison, Judge of the Superior Court, for about a week last past, has come to a conclusion favorable to the defendant, the Court deciding that all the charges made against McConnell on the part of the complainants, imputing fraud and misrepresentation, were utterly without foundation; that the evidence disclosed the fact that McConnell had conducted the business of the concern with skill and fidelity, and the Court especially approved of his course in compelling Kelsey to deliver his fraudulent stock to the company, and condemned the course pursued by him in abstracting from McConnell's letter-book private correspondence, and attempting to use it in a court of justice. The Court further stated that the position taken by Mr. McConnell, justified as he was by his books, was impregnable, and the Court dismissed the bill brought by complainants for an accounting, for want of equity.

The *Inter Ocean* report reads thus: "The case of Whitney and Dutch against C. H. McConnell, President of the National Printing Company, which company has been on trial for the last three or four days before Judge Jameson in the Superior Court, has resulted in the complete vindication of that gentleman, the bill being dismissed for want of equity. The court, on dismissing the bill, declared that the explanation made by Mr. McConnell, united with the facts disclosed by the banks, made it appear to the satisfaction of the court that his conduct in the premises was not only free from blame, but was in a high degree laudable. That in compelling Kelsey to make restitution of the stock for the benefit of the company, an act was done for which its stockholders ought to applaud. The court asked opposing counsel to point to a single act of fraud shown by the evidence, and on the failure so to do, the court took the course referred to."

Random Notes from Philadelphia.

CONTINENTAL HOTEL,
PHILADELPHIA, February 27, 1881.

A more utterly dreary place of a Sunday than Philadelphia it would be difficult to imagine. The sky, houses and streets seem to imbibe the Sabbatarian aspect of the people. In a long walk about the town this afternoon I have failed to remark any sign of nineteenth century life, except at this capital hostelry and the *Times* office. This paper, by the way, is a wonder of journalism, and taking into consideration the oppressive atmosphere of the city in which it is printed—an atmosphere that is freighted with singularly fatal poison to all progress and enterprise—it may justly be looked upon as the most marvelous phenomenon of the place. I doubt if any paper in the whole country presents typographical symmetry and beauty that can compare with that of the *Times*. The advertisements are under the especial charge of one of the best printers in the country—McLoughlin—and to his exquisite taste (if I may be pardoned the use of the only adjective that adequately describes it) belongs the credit for the unapproachable excellence of that important department. In many respects the *Times* is made up like our *Sun*. Its four pages contain all the domestic news, presented with a view to clearness and conciseness. The great trouble, I believe, is lack of space even for this. No room is given to the vapid foreign dispatches that form convenient "fillings in" for the formidable and voluminous *Herald* and others of its kidney. The readers of the *Times* are not pestered with the vague speculations of verbose correspondents abroad on those ever-gathering "war clouds in the East," the mob fights of a handful of Boers, or the annoyance Mother Vic is put to by her shillelah-brandishing subjects across the water in the little green gem of the ocean. European surmises are treated cavalierly by the editors of the *Times*. Colonel McClure, the chief, is absent in Washington during the congressional session, but the power of his vigorous, incisive pen is recognized in the leaders that add dignity and importance to the editorial page. Dr. Lamdin fills the position of managing editor and also furnishes excellent *critiques* on the dramatic events of the Quaker City, assisted by the news editor, Mr. Charles Heustis. It may interest our readers to know that this latter gentleman has accepted THE MIRROR credentials for Philadelphia, and they are now assured interesting communications on things dramatic from a city that has unfortunately been sadly neglected in these columns for some time past. I learned some piquante facts about that bald-headed rascal and journalist, Joe Howard, from an attache of the *Times* to-day. Joseph is such a detestable old scamp that I cannot resist making them public. Besides, he is said to love notoriety, and I am only happy to do my little share toward obliging him in this respect.

Howard's weekly letters in the Sunday issue of the *Times*, my informant tells me, have for some months created expressions of public disapproval. His "matter" often contains objectionable allusions to persons and things—principally persons—and often it has been found necessary to expunge them from his copy. A week ago last Sunday, Howard's letter arrived, and the editor through whose hands it passed to the compositors was obliged to resort to a liberal use of the relentless blue-pencil. The letter appeared in a strangely curtailed condition—Joe's leading subject being completely left out. When he picked up his copy of the *Times* and complacently scanned its columns for a cursory glance at his weekly budget, he was greatly surprised to find it was not "all there"—that the Philadelphia newspaper people, in fact, had awakened to his little game. Untrue to the instinct and training of a journalist—for Joe *is* in the ranks, sad to admit—he grew highly indignant, and like a peevish old lady showed his choler by neglecting to send on any copy for last Sunday's paper. Under ordinary circumstances, it would seem that this noble rage of the senile Howard would cast a whole newspaper office into the deepest slough of despair. It did not in this case, however, for an arrangement was immediately effected by the *Times* people with the gay Olive Logan, and a column of New York gossip, compiled by that effervescent person, appears in place of Howard's usual quota this morning.

Yesterday afternoon and evening I paid a hasty visit to the principal theatres. The Broad Street, under Goodwin's management, is doing a capital business with Duff's Olivette, which is presented very much as we saw it in New York at the Park. The place was crowded at the matinee, and I noticed a singular feature of this afternoon performance which I am told is a distinguishing feature of all Philadelphia morning performances. The audience contained many ladies, but the majority of the patrons consisted of men! Think of that, ye deluded Manhattanites, who have relegated the Saturday matinee to the special patronage of the fair sex! One reason for this state of things here, I imagine, is the fact that business practically ceases for the week on Saturday afternoon, and gives the tired merchant and his clerk an opportunity to seek light amusement before sundown. Through the streets I heard the familiar strains of the "tornado and the whale," the sob song, and other *morceaux* from the tuneful Olivette. Burlesques of the same are underlined at the minstrel and variety establishments, from which external indications I should judge that the Broad Street production, although scarce a week running, has obtained a firm footing here. If the Philadelphians really wish to hear the opera in all the glory of pretty women, dazzling costumes and handsome setting, they should wait for John Howson and Catherine Lewis, with the Comley-Barton company in tow, who are expected to loom up at Mrs. Drew's shortly. The future of the Broad, by the way, lies in the hands of John Sleeper Clarke, the owner. From the extended interviews he has been having since his arrival from Europe with architects, builders, and legal looking fellows, I should judge that some changes in the edifice are to be made. Mr. Clarke's intention for some years has been to tear down the theatre, build a new and more pretentious one, with a private residence for himself adjoining. His heart is now too closely allied to London to hope for such a piece of good fortune for Philadelphia, and it is extremely doubtful, whatever disposition he may make of the property, that he will permanently take up his abode here. There has been some talk of the place being turned into business offices, which might prove a desirable investment when the new court-house, a couple of squares away, is completed. For the present there is little money to be made at the Broad in whatever capacity it may be utilized. The location is bad; the house has a name for disaster and misfortune among theatrical folks, and although Olivette is drawing good houses, little faith can be pinned to it on that score.

Walking down Chestnut street after leaving the Broad, my eye fell upon a lithograph which is being extensively employed to advertise Augustus Bruno's variety performance. It shows the attractive face of Miss Mabel Jordan, and bears another name beneath. Of course Miss Jordan is not playing with this company; of course the use of her likeness is unauthorized. The onus of this species of imposition belongs to the rascally lithographer—whoever he may be—that supplies the company with the pictures in question. The practice is much resorted to by irresponsible firms. It was only the other day that in passing through a New England town I caught sight of Kate Girard's features decorating the three-sheet bill of a female minstrel troupe.

The second act of The Widow Hunt was on at the Walnut when I quietly stole into the box that Treasurer Nixon had reserved for me, and a packed house was roaring at John S. Clarke's DeBoots. Philadelphia is the home of the comedian. His early struggles for recognition and advancement were made there, and there are those among the old theatre-goers who can remember the time when he received $25 a week—good salary at that period—for first low comedy business at the Chestnut, with a change of bill every night. The receipts of yesterday's matinee were something over $1,200. I was too late to see Clarke as Joe, in the Rough Diamond, but I had a fair chance of judging of his versatility in detached acts from the Heir-at-Law, Paul Pry and The Widow Hunt. It is three years since he played in this country last, going over to England to try his fortunes at management half of each year at the Haymarket. As the owner of two of Philadelphia's best places of amusement, and as a gentleman of intelligence and culture, John S. Clarke has my most profound respect; but as an actor, I must candidly admit the high position he holds in popular esteem is utterly enigmatical. The same individual peculiarities of manner, speech and bearing that distinguish his De Boots are present in Paul Pry. The methods by which he evokes merriment are identical in both characters. The two parts give excellent opportunity for the display of a good comedian's wide range of ability. But the bombastic Major and the eaves-dropping sneak receive about the same treatment from Mr. Clarke, and are pitched in the same key. His methods are old and foreign to the modern school of comedy acting, which, from the absence of vulgarity and boisterousness is decidedly the superior. Twenty or perhaps fifteen years ago the average audience split their sides with laughter at their favorite comedian's appearance with a stuffed paunch, a gin-blossomed nose, or a pair of tight breeches. Things have changed since then, however, and the audience of to-day has lost that child-like sense of humor which saw hilarious fun in red noses, padded corporations and barbers' pole trousers. The public has evoluted, as it were, from the mental capability of small boys to the dignity and understanding of full-grown men. By no means is this advance anything to congratulate ourselves upon. Not a bit of it! You or I would willingly change places with those dear, simple-minded theatre-goers of a couple of decades ago, if we were assured that our risibilities could possess the same elastic style of excitability. In those times one could laugh at Mr. Clarke's grimaces, quirks and old-fashioned eccentricities, but now—they fill us with meditation rather than mirth, and furnish us with a living mark of the simpletons we were a short twenty or twenty-five years ago. Philadelphians cling to traditions and relics, and that is why Maggie Mitchell, John E. Owens, Jefferson and Clarke, and the other worthy artists who date from some time around the epoch of William Penn, are greeted with an almost affectionate regard whenever they chance to perform within the staid precincts of the Friends' settlement. They are a people who revere their benefactors, and theatrically John S. Clarke is one of these. His name has been closely identified with the theatrical history of the city for a quarter of a century back. To-morrow he starts for a brief trip of one week through the Pennsylvania towns. After this it is his intention to return to Philadelphia and prepare for the production of a comedy called Mammon, at the Broad, six weeks hence. He will not play in this, nor will he visit New York professionally this season.

The principal member of Mr. Clarke's company is W. H. Vernon, a comedian of rare talent, whom the star brought out with him a few weeks ago from London. He hails from the little Strand Theatre, where he has done much good work. I had a fair specimen of his abilities in the three parts he played supporting Clarke Saturday afternoon. His Felix Featherly, in the Widow Hunt, was a graceful performance. As Zekiel Homespun in the Heir-at-Law—barring an alleged Yorkshire dialect that was a trifle "off"—was quite satisfactory, and his Col. Hardy in Paul Pry was admirably done. My first impression is that Vernon is the best light comedian and character actor England has sent us of late years. His appearance off the stage is not particularly prepossessing; he is forty if he's a day, and he wears a wig in the street. The play of Mammon was but a *succes d'estime* at the Strand, London, but Vernon made an individual hit, and he will try it at the Broad Street presentation under Clarke's management here. He is making an effort to obtain a New York opening, and should he succeed we shall probably hear of him at the Park, Bijou, or one of Haverly's theatres in this comedy.

The pretty Chestnut Street Theatre is rapidly going to the dogs. This may partly be due to the fact that George Goodwin has got as firm a grasp on theatricals here as Haverly has in New York. With the Opera House, the Walnut, and now the Broad, he virtually holds things between his fingers. Whatever feelings of revenge the public may feel against William Gemmill as an aspirant for histrionic glory, they admit his supremacy in the matter of presenting plays in a style that had previously been unapproached at this or any other house in the city. Misguided fellow! He has recently been removed from an inebriate asylum by William E. Sheridan, who, out of the very kindness of his heart, has offered him a position in his company, which the erst-manager has gratefully accepted. The Chestnut is now under the direction of a gentleman who is no better qualified to navigate a theatre successfully through a prolonged theatrical season than the pilot of a Brooklyn ferryboat. His name appears as lessee, but an actor equally as ignorant of the way to manage a first-class dramatic establishment really holds the reins and directs things generally under the title of "manager." There was a light house gathered to see Genevieve Ward in Forget-Me-Not, when after a post-prandial cigar with a couple of journalist friends I visited the Chestnut last night. Flaring posters advertised Grove and Merrivale's piece as "the contested play," and a line on the bills blatantly announced that Miss Ward's triumph over Manager Wallack had been sustained by the Superior Court of New York—a statement that may prove premature should the case be settled in Wallack's favor to-morrow. The company supporting Miss Ward is simply villianous, and, as I expected, they gave a miserable rendition of the drama. Miss Ward herself was a crushing disappointment. The lady is an artist, her reputation as a student is well known, but she neither looks, acts nor sustains the part of Stephanie one-half as well as did Rose Coghlan in the late performance of the piece at Wallack's. This may be thought a bold statement considering the praises sung by the English press, but my opinion will be substantiated should Miss Ward conclude to play Forget-Me-Not during her coming engagement at the Fifth Avenue. Frank Clements plays Sir Horace Welby in a manner that would nauseate anybody who had enjoyed Osmond Tearle's beautiful rendering of the part. A very little of Miss Ward and less of Clements served to more than satisfy me, and I was glad to move on to the Continental, where I ran across John P. Smith, busily engaged in puffing a big cigar in the office.

He explained that he was waiting for Clarke's performance at the Walnut to close, when a rehearsal of his new piece, Pour Prendre Conge, was to take place at eleven o'clock. He persuaded me to go in with him for a few moments. I consented, and consumed half an hour in looking at the lithe figures of four athletes going through a series of marvellous jumps, falls, and acrobatic pantomime. Some very clever trick and mechanical effects are employed, which are novel, and will make a strong bid for popularity.

H. G. F.

PROFESSIONAL DOINGS.

—Genevieve Ward will leave New York for England about the middle of May.

—Harrigan and Hart will play in Boston the first two weeks in May, at the Globe Theatre.

—Gustave Frohman will take the original Hazel Kirke party to San Francisco, opening there in June.

—Nordheimer's Hall, Montreal, was destroyed by fire last week. Loss $50,000; covered by insurance.

—The mother of the late Lucille and Helen Western has made application for admission to the Forrest Home.

—Lillian Lancaster has been engaged with Willie Edouin's Sparks company, taking the place of Rachael Sanger.

—Signor Constantine and Punch Walton have left the Jay Rial Humpty Dumpty combination, and at last accounts were in Chicago, waiting for something to turn up.

—Ad Nunendorff's German company of this city will give three performances in Boston, commencing April 18.

—E. M. Gotthold, agent of Snelbaker's Combination, retired from the position at Lynn, Mass., on Saturday last.

—Bret Harte's play of Two Men of Sandy Bar has failed to strike the people of Germany as anything extraordinary.

—Pauline Merritt (Mrs. William R. Hayden), a sister of Alice Oates, died in Cincinnati last Thursday of gastric fever.

—Lizzie Mulholland, one of Leavitt's burlesque actresses, was recently married to Thomas Burnside, a journalist of Chicago.

—The Child of the Sierras, a new drama of the M'liss order, is startling the Southwesterners, with Fanny Wood in the title role.

—La Princesse de Bagdad, Dumas' latest comedy, which he is said to have written in six days, was hissed in Paris and pronounced an emphatic failure.

—Herrmann, the magician, and a portion of his company, were arrested on a train near Atlanta, Ga., last week, and held in $250 bail each, for gambling.

—Max Schnell, a tenor and comedian of the Thalia Theatre, died on the 26th ult., of typhoid fever. The theatre closed one night out of respect to his memory.

—E. C. Ellis and Madge Butler have taken the place of E.F. Thorne and wife in Bartley Campbell's My Geraldine company. Frank Cotter joined the company in Boston.

—Thomas Maguire and James A. Meade had an altercation in San Francisco soon as the former arrived there from this city, and Meade had the great manager arrested.

—Michael Herrmann, of the National Theatre in the Bowery, was fined $25 last week for admitting boys to his theatre, and Augusta Falk, of the Volks Garden Theatre, has been held for trial for the same offense.

—Our correspondent at Carson City has produced an original burlesque called Liberties with the Bard, in that city, and modestly remarks that "the performance was voted satisfactory."

—Henry Morrison, treasurer of the Boston Theatre, was presented with $200 from his friends on the occasion of his sixty-fourth birthday. Messrs Tompkins & Hill also gave him their check for a handsome amount.

—Three persons, well-known in the profession, have indignantly resented the malicious accusation precipitated into the public ear by designing journalists that they are married, viz: John T. Raymond, Dan Frohman, and Harry Mann.

—Fanny May's blonde troupe were arrested in Atlanta, Ga., last Saturday for singing some objectionable songs on the stage of the Opera House in that city. The company were marched in the cold to the station-house after the performance, fined $150 for the offense, which was paid, and they were released.

—In an interview, Boucicault gives the following information concerning the strange will of the lamented Sothern: "A small sum, which may eventually amount to $5,000 or $6,000, is all that is left to his three elder children. To his youngest child, a boy of fourteen, he leaves the interest on $10,000 for his education. Should he die the principal is still left away from his family. The entire rest of the estate goes to his sister, who nursed him during his last illness. The value of his property is sworn to be less than $80,000. As Mr. Sothern appears to have been a naturalized American citizen a question arises as to the legality of proving his will in England at all, and a caveat has been placed on the proceedings by Mr. George Lewis, an English solicitor, who represents the family. It is to be hoped, however, that an amicable compromise will be reached."

Windsor Theatre.
Bowery below Canal Street.
JOHN A. STEVENS.....Lessee
FRANK B. MURTHA.....Manager
One week only, commencing MONDAY EVENING, FEB. 28, the great three-star attraction,
SAMUEL PIERCY, | ANNIE GRAHAM, | LEWIS MORRISON,
in the Park Theatre's greatest success,
THE LEGION OF HONOR,
THE LEGION OF HONOR,
THE LEGION OF HONOR,
THE LEGION OF HONOR,
THE LEGION OF HONOR,
THE LEGION OF HONOR,
pronounced by the press and public the most powerful drama ever produced in this city.
POPULAR PRICES, AS USUAL.
Matinees Wednesday and Saturday.

Academy of Music.
Mr. MAPLESON has the honor to announce that the Spring season will commence on MONDAY, March 7, on which occasion will be performed Flotow's opera,
MARTHA.
Lionello.....Signor CAMPANINI
Plunketto.....Signor DEL PUENTE
Tristano.....Signor CORSINI
Nancy.....Miss ANNIE LOUISE CARY
and
Martha.....Mme. ETELKA GERSTER
who will introduce in the finale Arditi's Polka Cantabile, "Flor di Marguerite."
Director of Music and Conductor, Signor ARDITI
The box office opens Wednesday, March 2, between the hours of 9 and 5.

Wallack's.
LESTER WALLACK...Proprietor and Manager
MONDAY, FEB. 28,
Every evening at 8, Saturday matinee at 1:30, until further notice will be produced H. J. Byron's last and most successful play,
THE UPPER CRUST,
THE UPPER CRUST,
THE UPPER CRUST,
THE UPPER CRUST,
which has already been performed upwards of three hundred nights in London.
New scenery by Mr. J. Mazzanovitch.
In preparation, THE WORLD; also, a new play of powerful and sustained interest.

Standard Theatre.
Broadway and 33d street.
WM. HENDERSON....Proprietor and Manager
Every evening and Saturday matinee.
Messrs. R. D'Oyly Carte and Edward E. Rice's Opera Comique company in the greatest London novelty,
BILLEE TAYLOR.
BILLEE TAYLOR.
BILLEE TAYLOR.
BILLEE TAYLOR.
The successor of Pinafore is an emphatic success.

Union Square Theatre.
Mr. A. M. PALMER...Proprietor and Manager
Begins at 8, over at 11:05. Saturday matinee begins at 1:45.
MONDAY EVENING, FEB. 28,
will be produced a new play in four acts, adapted from the French of M. Delfit by A. R. Cazauran and entitled
FFFF EEEE L II CCC II A
F E L II C C II A A
FF EE L II C II AAA
F E L II C C II A A
F EEEE LLLL II CCC II A A
or,
WOMAN'S LOVE,
cast as follows:
Captain John, an officer in the French Artillery.....Mr. C. R. Thorne, Jr
M. Mornay, a country lawyer. Mr. John Parselle
M. Perri, a reformed roue. Mr. F. DeBelleville
Claude Clavarel, a musical painter, Mr. Owen Fawcett
Mme. Dumont, a farmer...Miss Rose Eytinge
Dolores Mornay, M. Mornay's daughter.....Miss Sara Jewett
Eleanor Mornay, his sister. Mrs. E. J. Phillips
Mme. Doricourt, a fashionable gossip, Miss Estelle Clayton
TUESDAY and THURSDAY AFTERNOONS, until further notice, at the extra matinees,
CAMILLE.

Haverly's Fifth Avenue Theatre.
J. H. HAVERLY.....Proprietor and Manager
STRAKOSCH-HESS GRAND OPERA COMPANY.
Thursday, TROVATORE; Friday, MIGNON; Matinee, CARMEN; Saturday evening, FAUST.

Haverly's Fourteenth St. Theatre.
14th Street and 6th Avenue.
J. H. HAVERLY.....Proprietor and Manager
MONDAY, FEBRUARY 21,
POSITIVELY LAST WEEK OF
GOODWIN'S FROLIQUES
In
HOBBIES.
In preparation, THE MARIONETTES.
Matinees Wednesday and Saturday.

Haverly's Niblo's Garden Theatre.
J. H. HAVERLY.....Proprietor and Manager
E. G. GILMORE.....Associate Manager
THE LAUGHING SEASON.
TOURISTS | POSITIVELY LAST WEEK. Matinees Wednesday and Saturday. | TOURISTS
SMITH AND MESTAYER'S celebrated musical and comedy co., TOURISTS in a Pullman Palace Car.
MONDAY, MARCH 7,
GRAND REVIVAL OF THE BLACK CROOK

Novelty Theatre,
Fifth and South Fourth streets, Brooklyn, E. D.
MONDAY, FEBRUARY 28.
Wednesday and Saturday matinees at 2.
The eminent comedian,
Mr. F. S. CHANFRAU,
in C. W. Taylcure's drama,
KIT, THE ARKANSAS TRAVELER.
KIT, THE ARKANSAS TRAVELER.
MONDAY, MARCH 7,
JOSEPH MURPHY
in
THE KERRY GOW.

Madison Square Theatre.
SECOND YEAR
SECOND YEAR
OF
HAZEL KIRKE.
HAZEL KIRKE.
Every evening at 8:30. Saturday matinee at 2.

Tony Pastor's Theatre,
587 Broadway.
A BRILLIANT SUCCESS! A GREAT HIT!
LIZZIE SIMMS, transformation dancer.
Last week of Tony Pastor's burlesque opera,
THE PIE-RATS OF PENN YAN.
SPLENDID MUSIC. ELEGANT VOCALISTS.
GRAND OLIO PROGRAMME.
Tony Pastor, Frank McNish and Leland Sisters.
STANDING-ROOM ONLY.
MATINEES TUESDAY AND FRIDAY.

Daly's Theatre.
NEEDLES AND PINS.
NEEDLES AND PINS.
NEEDLES AND PINS.
100TH PERFORMANCE MARCH 1.
SATURDAY EVENING, MARCH 5,
CINDERELLA AT SCHOOL.
CINDERELLA AT SCHOOL.
CINDERELLA AT SCHOOL.
CINDERELLA AT SCHOOL.

San Francisco Minstrels.
BIRCH & BACKUS.
Opera House, Broadway and 29th st.
People buying ladders to peek in the windows
First week of the famous celebrity,
BERNARD SLOMAN,
known throughout Europe as the BIRD MAN, in his wonderful imitations.
Last week of BRYANT and HOEY and Signor SALVINI BACKUS as OTHELLO.
Great success of
NEEDLES AND CLOTHES PINS.
Seats secured. Matinee Saturday at 2.

Theatre Comique, 514 Broadway.
HARRIGAN & HART.....Proprietors
JOHN E. CANNON.....Manager
Every evening and Wednesday and Saturday Matinees until further notice,
HARRIGAN AND HART
in Edward Harrigan's latest production,
MULLIGAN'S SILVER WEDDING.

In Ushering

Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR LOST.

There was considerable dissatisfaction among Wallack's company over the wedding that united a tendril of the house of Moss to the scion of the noble Lester. Invitations were sent to every member of the company to the ceremony at St. Bartholomew's Church, but only old John Gilbert and Harry Edwards were honored with cards to the reception at the house. Several gentlemen of the company were considerably exercised over a matter that they looked upon as a personal slight, and some, I understand, went so far as to say that they would not attend the wedding. They relented, however, and nearly all were noticed in odd comers of the body of the church.

* * *

Minnie Palmer possesses the secret of getting into trouble more industriously than any other young lady within the range of my acquaintance. She denies that Johnnie Rogers of Baker and Farron has any right to direct her affairs, as he has advertised, for next season in Europe, Asia, America, Africa and the Sandwich Islands. Especially does she object to his managing her in Japan, Cairo (Egypt) and Muskegon, Mich. Why these particular points should set the young Miss by the ears is a problem, unless she intends to establish a nice little circuit between these points for her own exclusive use during the next twenty years. By that time her regular period for besieging New York will have arrived, and the gentle maiden—only 19—will come back to startle us with her kicks and her short skirts when you and I are grandfathers. That is a pleasant little prospect to look forward to, *ne c'est pas?*

* * *

Here's a bit of news, by the way. Sadie Bigelow has left Minnie Palmer's Boarding-School. That surprising institution has hung on like grim death, with Miss Palmer as principal and general instructress, losing pupils at many points by the broad highway. Miss Bigelow is the last truant. She did not depart in peace, however. Last week at some forsaken spot amid the wild plains af Iowa, she attached Minnie's infantile receipts and personal wardrobe—and, singular to relate, recovered the full amount due her.

* * *

Wallack has purchased a new play called the Money Spinner—Spitalfields Weaver (*kic*)—which he will probably reserve for next season at his new theatre. There hasn't been an awful lot of money spinning at Wallack's so far this season.

* * *

One of THE MIRROR correspondents sends the following, which is good enough to publish:

"Do you wear symetricals?" asked a scribe
Of an actress young and fair.
"I do," she replied, with a roseate blush,
"But nature fashioned them there!"

* * *

The cable tells us that Mr. Booth is to play Iago and Othello on alternate nights with Henry Irving. This is competition of the best kind in dead earnest. Ho! ho! Yer 'and, Edwin, yer 'and!

* * *

Frank Gardner of the Legion of Honor combination is an ingenious fellow. He is always devising some means to "get one" on his friends. The latest is in the shape of a telegram, which he has found of real service. When an agent or manager on the road begins blustering—as agents *do*, now and then—about the tremendous business of his attraction, Gardner stops him and effectually closes his mouth by producing the following dispatch:

YPSILANTI, MICH., Feb. 31, 1881.

To F. L. GARDNER, Manager Legion of Honor:

The Legion of Honor opened to $27,000 last night. We give another performance at 11:30 to the crowd outside for fear they will tear the theatre down. City council presents us with the freedom of the city at 2 a.m., followed by a grand torchlight procession. Every house in the city illuminated.

PIERCEY, GRAHAM & MORRISON.

46 paid.

Just imagine the effect of this!

* * *

In Louisville, Ky., the other day, I am informed that Mr. Abbey dismissed Marcus Mayer from his employ, in the Bernhardt service, for "discourtesy to the press." Funny charge, that! Mayer's fault, so far as I have discovered, lies in his being too courteous to the press—so courteous, in fact, that it has often been a toss-up as to which was preferable, a lunch of Paris green or a quarter of an hour in Mark's company. Life is dear, and I've up to this period chosen the latter alternative; but if he comes back soon, loaded to the muzzle with his grievances against Abbey, the readers of THE MIRROR will be called upon some fine morning to subscribe for a handsome marble monument to their *non est* USHER.

Josie Loane Objects.

Josie Loane, late lessee of the theatre at St. Johns, New Foundland, called at THE MIRROR office Thursday to make a statement concerning an item in our last issue which said that she had not paid her people. Our information was based on the statements of several members of the company at present in this city.

"How many people did you take there?"

"Twelve. I engaged them for a season of three months, paying their expenses to New Foundland. In a short time I discharged four of them."

"What for?"

"Various causes. One of the ladies came on the stage under the influence of liquor, and I was compelled to discharge her, with others. They went to Halifax and reported that I had not paid them their salaries, which did me injury."

"Their salaries were paid in full?"

"Yes—and here are the receipts. [Showing two receipts signed by J. L. Winter and McNealy & McNealy, attorneys for two of the parties.] I gave the other eight members of the company clear benefits, in consequence of the bad business I was doing, and they realized from $75 to $90 each."

Mr. Louis Haywood, formerly a member of Miss Loane's company, on the other hand, states that business was bad from the start, and that he has not received all the salary due him. He also complains of Miss Loane's conduct, which he says blasted the prospects of the concern.

Wallack—Moss.

Arthur Wallack, son of Lester Wallack, and Adelaide L. Moss, daughter of Theodore Moss, were united in marriage at St. Bartholomew's Episcopal Church, Madison avenue, on Tuesday evening last, the impressive service being performed by the Rev. Mr. Houghton, of "The Little Church Around the Corner." The edifice was crowded to repletion by the friends of the contracting parties. After the services a reception took place at Mr. Moss' residence, which was tastefully and elaborately decorated with flowers, and the presents received by the bride were numerous and costly.

PROFESSIONAL DOINGS.

—Harry Crisp made a success in The Guv'nor at Chicago.

—The Guv'nor has had a brilliant success throughout New England.

Our Boys has been adapted into Italian, and is being played at Rome.

—Harry Meredith and C. D. Hermon have joined Janauschek's company.

—Ben Wolff has sued Comley & Barton for $1,200, royalties on Lawn Tennis.

—A. M. Palmer has accepted the permanent treasuryship of the Poe fund.

—Hart Jackson has adapted La Princesse de Bagdad for Fanny Davenport.

—George F. McDonald is going to build a new theatre in Montgomery, Ala.

—Fanny Wentworth has seceded from Leavitt's Burlesque Opera Company.

—The Danites is now being interpreted exclusively by English actors in London.

—Miss Clara Lawrence, of this city, will shortly make her debut as Juliet. Alas!

—Digby Bell, who sustained a fracture of the leg last week, is still confined to his room.

—Thomas F. Hind, an old and well-known actor, died in this city on Saturday last, aged 73.

—Diplomacy will be produced at the Globe Theatre, Boston, with Emily Rigl in the principal role.

—J. P. Keefe has been engaged as the stage manager for the third Hazel Kirke traveling combination.

—On his arrival in Florence, Signor Salvini will devote his time to the management of a dramatic school.

—It is rumored that Maude Granger will play an engagement at the Windsor after her return from Colorado.

—Gus Williams and company go to California. They open in San Francisco about the latter part of April.

—Frank Frayne brings out a play shortly called Mardo the Hunter, in which he will introduce a trained lion on the stage.

—Puck; or, Around the World in Forty Minutes, is the title of a new extravaganza written by Charles F. Pidgin, of Boston.

—During his recent visit to London and Paris, Horace Wall secured some important dramatic attractions for this country.

H. L. Ensign, of Chicago, has written a new comedy called Rooms to Rent. A company goes upon the road with it.

—Negotiations are now pending between Mme. Geistinger and the Tivoli management in San Francisco for a season in that city.

—Charles Whitney, agent of Kiralfy's Black Crook combination, leaves it this week, and starts out with Adam Forepaugh.

—D'Oyly Carte's Pirates of Penzance company have returned to rehearse Billee Taylor, with which they shortly take the road.

—Miss Kate Chester, who recently made a successful San Francisco debut in Fanchon, is looking for an Eastern opening, with a new play.

—The Samuel Piercy, Annie Graham and Lewis Morrison company, in the Legion of Honor, are playing this week to crowded houses.

—Raymond Holmes is now stage manager of Frederick Paulding's company. He writes us from Alabama that the young star is doing well.

—The whale exhibition in St. Louis is stated by our correspondent to have netted $30,000. The big fish was taken to Cincinnati last week.

—Mary Anderson closed a very successful engagement at the Boston Theatre Saturday night. The receipts for the day amounted to over $4,600.

—W. H. Lingard and Alice Dunning have arrived in San Francisco from Australia, and will play their new piece, Stolen Kisses, before coming East.

—Painting is one of the accomplishments of Catherine Lewis. She has just finished a picture in oil, pronounced by connoisseurs to be a superior work.

—An attempt is being made by the managers of Booth's to get Geistinger, the German actress, to play at that house. The lady is "hesitating."

—Ella Dietz, sister of Linda Dietz, has constructed a play from Bayard Taylor's translation of Goethe's Faust, and is acting Marguerite abroad.

—Steele Mackaye is at work upon a new play, with his weather eye open for another theatre. He will find no difficulty in procuring capitalists now.

—Charles Stanley, the well-known comedian, has been engaged to support Rankin for the balance of the season. He has just recovered from a mild attack of diphtheria.

—It is said that another entertainment in aid of the Poe Monument fund will be given at the Academy of Music on three nights during Lent. How much is that absurd alto relievo to cost?

—John R. Rogers—the verbose John—writes to say that Baker & Farron beat the receipts of the musical festival in that city. He concludes: "I will *never* deceive you when writing of business." Phew!

—George S. Knight writes THE MIRROR from Fort Wayne, Feb. 28: "Business is excellent with us. House all sold for to-night here. Toledo Friday and Saturday, matinees and night. *Turned them away.* Receipts, $1,936.84."

—William Foote, manager of Haverly's Mastodons, did not arrive here with the company, but remained in England to navigate the colored minstrels which are to be sent over. Charles Frohman is managing the Mastodons.

—Sardou's new comedy, Divorçons, is already being hacked at by several American adapters, and Leonard Grover intends to make an American piece out of it. It has already been produced in German, under the title, Cyprienne.

—A mistake has crept into the Cincinnati papers, in a statement that John Rentz, Jr., of THE MIRROR staff, is in that city. Mr. Rentz is not connected with the home office. He occupies the position of correspondent in a small Western city.

—Last Saturday's Boston *Globe* says: "Martini's Around the World in Eighty Days (which has never claimed connection with the Kiralfy's, and gains on its own merits abundant favor) has packed the Novelty Theatre the past week.

—Tony Pastor's traveling company for 1881 includes the names of Ella Wesner, Ferguson and Mack, Lester and Allen, the French twin sisters, Irwin Sisters, Leland Sisters, Frank McNish, Lillie Western, Harry McEvoy, Emma Rogers and Tony himself.

—Little Em'ly is to be brought out in grand style next Monday at the Globe, Boston. The cast will include Louise Sylvester, Emily Rigl, Mrs. Clara Fisher, F. F. Mackay, James O'Neill, George C. Boniface, J. W. Shannon, Mark Pendleton, Charles Stanley, Nelson Decker and others.

—Mr. W. H. Brown will produce Mortimer's new Irish drama, The Tenant Farmer, or the Eviction, at the Grand Opera House, Newark, on Monday, March 14. The company is said to be exceptionally fine. President Wallace, of New York, and some of the prominent members of the Land League, will be present.

—The Constable Hook company closed their season Feb. 22 at Troy, where Grace Cartland was taken seriously ill with hysteria. The manager called on us and explained that had Miss Cartland been able to have continued, the season would have been extended to June 18—dates having been filled to that period.

—Glowing accounts come from all quarters regarding the phenomenal success of Barlow, Wilson, Primrose & West's Minstrels. The company deserve the success which is following them, for it is composed of people of ripe ability and varied accomplishments, and the entertainments are refined and amusing.

—Among the presents received by the young bride of Arthur Wallack on Tuesday evening last was a silver tea set, the gift of Mr. and Mrs. George Hoey, a silver salad bowl and spoon from the members of Wallack's company, and a decanter stand and toilet set from the stage-working department.

—We have it, upon what we deem reliable authority, that Gen. Barton, formerly lessee of the California Theatre, San Francisco, has again assumed the managerial reins, with Barton Hill, his former adviser and adjutant, in the same position. The twain did not succeed before in their managerial efforts at this much-talked-of theatre, and we are a little bit curious to know how they are going to do it this time, as both are, and have been for some time past, quite impecunious. Perhaps the syndicate of owners will open their bar!

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[CONTINUED FROM FIRST PAGE.]

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Brooks & Dickson booked Aldrich and Parsloe in Syracuse. Mr. Lehman ignored the whole affair; said they had no authority whatever. When the time came to play things were—well, guess.

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'Tis not in mortals to command success;
But we'll do more--we'll deserve it.

The theatres not large enough to hold the people; two and three ticket sellers required every evening.

Good actions crown themselves with lasting bays
Who deserves well, needs not another's praise

Rare compound of oddity, frolic and fun,
To relish a joke and rejoice in a pun.

SCRANTON REPUBLICAN, Feb. 15. — A crowded house from parquette to gallery greeted the Barlow, Wilson, Primrose & West Mammoth Minstrels at the Academy of Music last night, and never was an audience so uproariously intoxicated with delight. The troupe is a monster, and talented much beyond the average of minstrel performers. From the going up of the curtain to the going down thereof the fun was continuous, and a broad grin was the prevailing expression of the house.

WILKESBARRE RECORD, Feb. 17.—Music Hall was a sight last night, for it was packed from pit to dome—the aisles, up stairs and down, were filled with those who could not obtain seats. The audience has never been exceeded in size, and never by one in better humor. The rise of the curtain was hailed with applause, the first joke with roars of laughter, and every selection in the long programme received tokens of approval. Such a throng attested the popularity of Barlow, Wilson, Primrose & West's troupe, and the performance proved that they richly deserved it.

Greatness in sway of State gives wings to aspire!
Advancement feeds ambition with desire.

HARRISBURG PATRIOT, Feb. 21. — The largest audience ever in the opera house assembled Saturday evening to enjoy Barlow, Wilson, Primrose & West's Minstrels. Standing room only was announced from the box office early in the evening, and by 8 o'clock many were turned away for want of even standing-room. Over sixteen hundred persons were in attendance. The company fully sustained their great reputation and presented a highly enjoyable performance, introducing a number of new features.

He who would ease his mortal groans
Must listen to Milt Barlow's bones;
Dull care, with body sunk and lean,
Flies, hearing Wilson's tambourine;
While all the ills that life belay,
Primrose and West can dance away.

READING TIMES AND DISPATCH, Feb. 22.—The Mammoth Minstrels last evening might have used the Napoleonic utterance, "Veni, vidi, vici." The pavement and hallway were filled with an eager crowd before the ticket offices were thrown open, and when the curtain rolled up over the sable kings of fun they found an overwhelming audience awaiting them. The first part, consisting of sweet and catching airs, accompanied by efficient orchestral music, was the delicious seasoning of the programme. Then followed a long list of artistic specialty performances—Mr. Eddie Fox, with his remarkable imitations; Mr. George Wilson with a side-splitting oration styled Progression; then a telling sketch, The Golden Wedding, by a team of eight stars; the ventriloquist Bingham; Field and Hanson in their Instrumental Genius Disguise, terminating with the broadside combat clog by eight clog-dancers, all in good style, and a somersault on a pedestal by George W. McAuley. The final coup was a travesty on Fun on the Bristol called Fun on the Brussels, giving a scene on the deck of an ocean steamer of a lively and entertaining character, such as would inevitably follow the appearance of such men as Barlow, Wilson, Fritz, Gale and party.

READING NEWS, Feb. 22.—The largest audience of the season assembled last evening at the Academy of Music to witness the performance of Barlow, Wilson, Primrose & West's Minstrels. At an early hour standing room only was announced, and before eight o'clock many were turned away unable to get even standing room. Two ticket-offices were required to accommodate the crowd. The troupe were received with a right royal welcome. The stage setting in the first part was exceedingly picturesque, representing a tropical scene, in which the palm, magnolia and vine flowers were used with artistic effect.

Thousands of hearts beat happily; and when
Our music arose, with its voluptuous swell.
Eyes looked to eyes which spoke again;
And all went merry as a marriage-bell.

ALLENTOWN ITEM, Feb. 23.—WAS THERE EVER ANOTHER SUCH A MINSTREL AUDIENCE IN ALLENTOWN?—Nearly three hundred reserved seats were sold at Aschbach's before the doors opened for the minstrel performance last evening. At an unusually early hour the crowd began to assemble, blocking the hallway and pavement into the street with one of the most anxious assemblages ever seen at the Academy of Music. As soon as ticket selling commenced there was a determined rush for all to get in at once, and the crowd was kept in check with considerable difficulty. Manager Mishler converted his overcoat pockets into a ticket-office, and manipulated the card-boards with the rapidity of a Herrmann in the hallway, and left nothing undone to accommodate the rush as much as possible. It seemed the minstrel patrons were wild for the time, and seal-skin sacques, handsome dresses, bonnets, corns, etc., were not much respected. After the audience had assembled they were packed like sardines in a box; every peep-hole was made available, and many could not even obtain a glance, and were reluctantly obliged to wait until they come again. Messrs. Barlow, Wilson, Primrose and West and their large company, can well feel proud of the welcome received. They gave a satisfactory performance and were vociferously applauded.

The WILMINGTON NEWS, Feb. 26.—WELCOME HOME OF THE MINSTRELS.—The largest audience assembled at the Opera House this season greeted Barlow, Wilson, Primrose & West's Minstrels last evening. The large auditorium contained over eighteen hundred persons, and roars of laughter followed each other in rapid succession. This firm and their large company appeared here on the occasion of their first appearance, three years ago, and the extraordinary turnout last night forcibly demonstrated their lasting popularity among our amusement patrons, and the boys can rest assured of always having here a hearty welcome. They presented many new features, and showed that they constantly aim to present a new and varied programme.

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